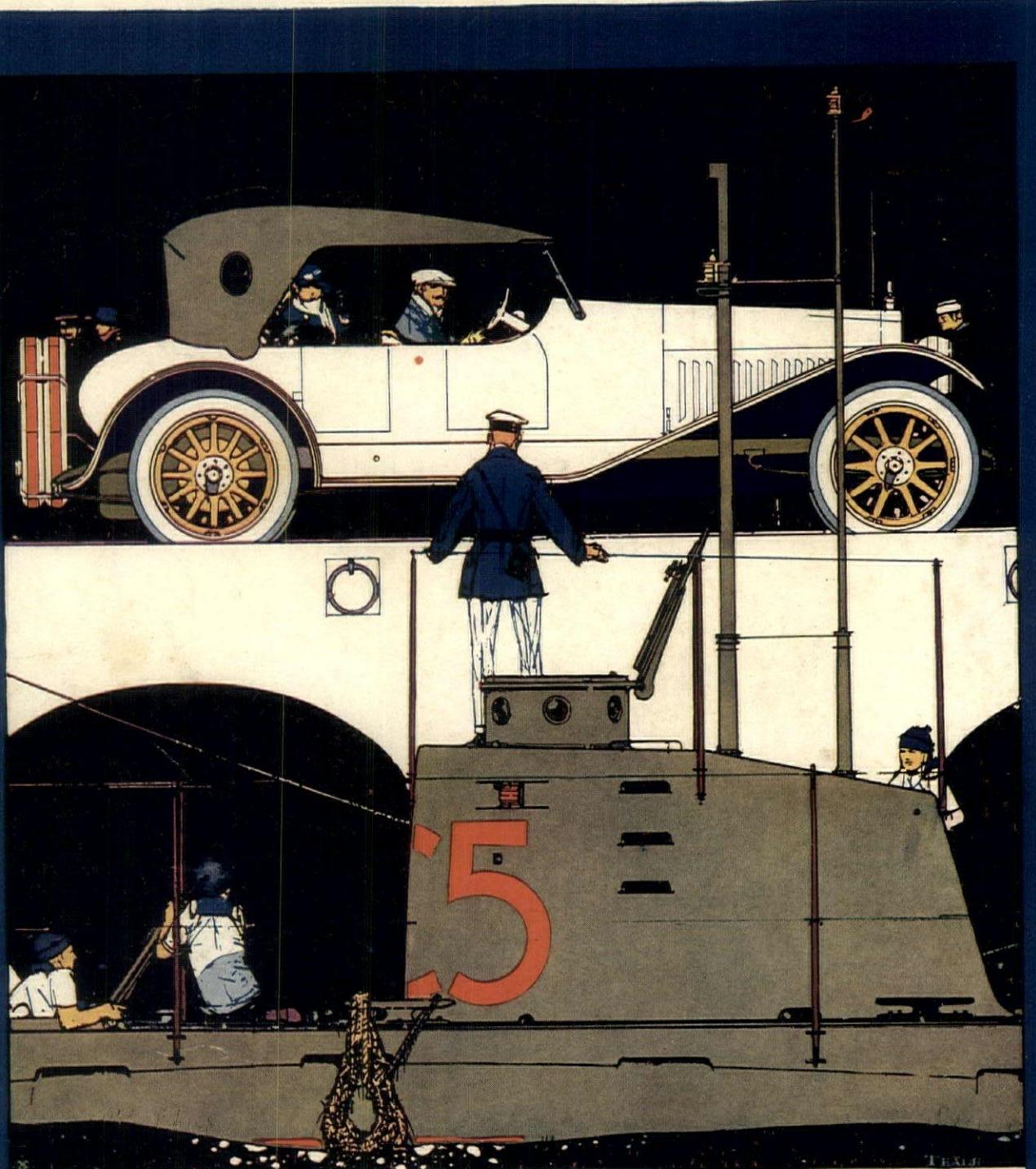


# House & Garden





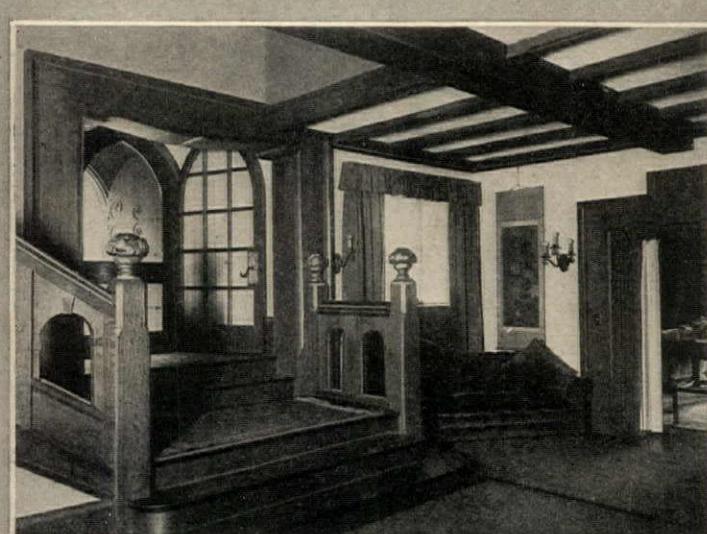
*White* <sup>Sixteen valve 4</sup>

THE RUNABOUT BODY

#### THREE STAGES OF MOTOR DEVELOPMENT

In the first stage, higher power was obtained by building larger cylinders. In the second stage, greater flexibility was secured by adding cylinders. Both involve serious handicaps in a reciprocating engine. In the third stage, upon which gas engine design is now entering, a higher range of inherent capability has been developed—more power from existing plant. Simple and rugged, the sixteen-valve four draws straight from the source of high power and flexible performance: *valve efficiency*.

*The White Company, Cleveland*



**WILSON EYRE & McILVAIN**

**GEORGE SYKES  
COMPANY - INC.**  
40 WEST THIRTY-SECOND ST. NEW YORK  
**SPECIALISTS IN THE BUILDING  
OF COUNTRY HOUSES**

**ARCHITECTS**



COUNTRY HOME in the Berkshire Hill country, near Chatham, N. Y. We executed the entire building, including interior work and cabinet trim.

The character of this home illustrates what we mean by the title, "Specialists in the building of country houses."

There are few houses as well made.

difficult to explain in words why ordinarily good cabinet work, masonry, and carpentry, which conform strictly to specifications, are not comparable to the artistic craftsmanship of our master workmen. Yet it is the absence of this quality which can rob even the costliest house of any real distinction.

we send a Portfolio of similar country homes built by us ?



The Memories of an old Musician

## COLUMBIA RECORDS

© Columbia Graphophone Co.

THE memories that music brings—all the poignant beauty, majestic grandeur and soul-thrilling splendor of the immortal music that, once heard, haunts memory's chambers forever, is echoed in the *tone* of Columbia Records.

The voice of Barrientos, Lazaro, Sembach, Nielsen or other world-famed artists; the playing of Ysaye, Casals, Hofmann, Parlow; the triumphs of the Chicago Symphony Orchestra—all glow with life on Columbia Records.

You will be thrilled again by the glorious symphonies, immortal arias and supreme conceptions of the world's eternal Masters of Music if your home is enriched by the precious possession of the records that wake memories to *life*. "Hearing is believing."

New Columbia Records on sale  
the 20th of every month

Columbia Grafonolas \$15 to \$350  
Prices in Canada plus duty



FAIR LIST PRICES

FAIR TREATMENT



# GOODRICH SILVERTOWN CORD TIRES

*Strong and True  
to the Heart*

**L**OOK into the *heart* of a tire, as you would look into the heart of a man, to know the truth about it.

Before you, its thick, tough hide of Goodrich Black Tread rubber stripped back, the *heart* of a Goodrich Silvertown Cord tire is laid bare.

Mark the giant size of its CABLE-CORD, and its *cross-wrapped, two-ply* structure.

### *The Inside on Tires*

If you could thus look into the heart of ALL tires, you would find them of three types:

COTTON FABRIC, swathed in five to seven plies;  
THREAD CORD, or WEB, (strings the size of a trout line, held parallel the circumference of the tire by interspaced cross-threads) gummed together in five to seven plies—*meaning internal heat*.

CABLE-CORD, the unique, patent-protected, *two-ply* structure found ONLY in Silvertown, the original cord tire—*meaning the conquest of internal heat*.

Where You See This Sign  
Goodrich Tires are Stocked



Ask Your Dealer for Them

Out of this *two-ply, cable-cord* construction, saturated with rubber, come Silvertown's unrivaled resilience and durability.

Though Silvertown cords cost more than fabric tires, you can not afford to be without their economy and comfort.

Know them by their RED DOUBLE DIAMOND trade mark and their generous extra-size.

**THE B. F. GOODRICH COMPANY, Akron, O.**

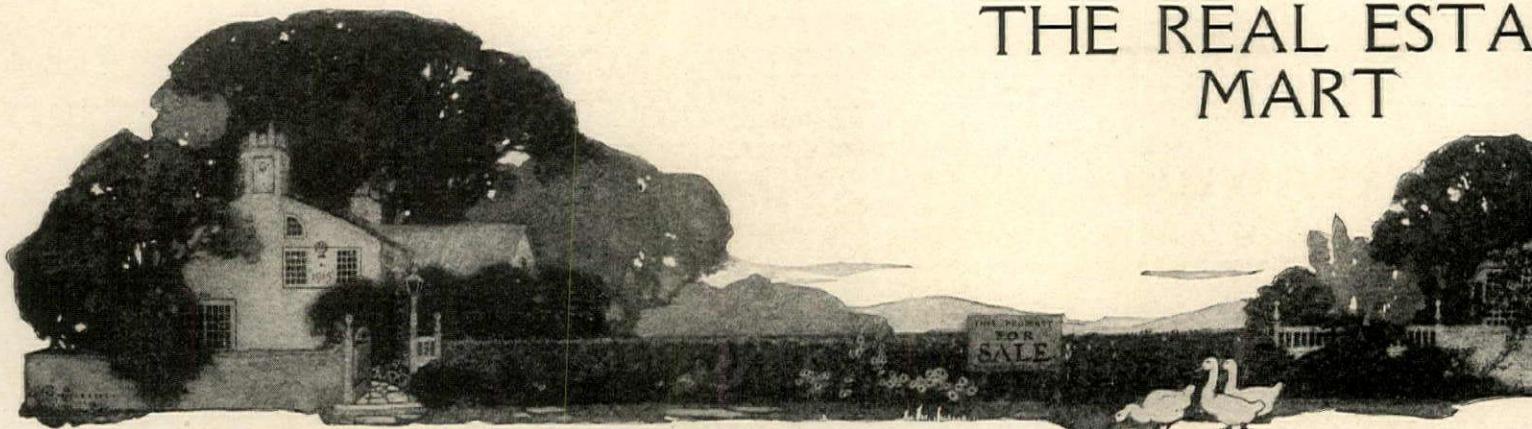
Also maker of the famous fabric Tires—Goodrich Black Safety Treads

**"Silvertowns Make All Cars High Grade"**

## 10 Silvertown Cord X-cels

Increased engine power.  
Smoother riding.  
Fuel saving.  
Speedier.  
Coast farther.  
Start quicker.  
Easier to guide.  
Give greater mileage.  
More resistive against puncture.  
Repaired easily and permanently.

# THE REAL ESTA MART



## FOR SALE

**SUPERB** country property situated in the heart of the White Mountains at Littleton, New Hampshire.

The estate comprises a beautiful residence located on a plot 150' by 275' with all necessary

H. P. WOODMAN

sary outbuildings and can be purchased with or without interior furnishings at a reasonable figure.

For further particulars communicate with owner.

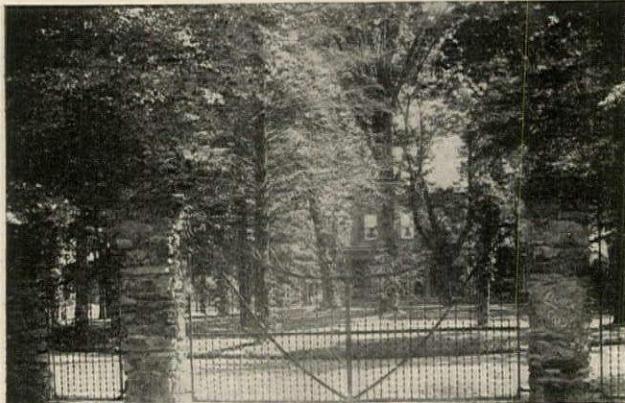
LITTLETON, N. H.

## Despite The Unusu Demand

for country property this year, there still many desirable places to be had the advertisements appearing here show.

It is a fact, that at the present time there are more real bargains being offered than ever before. The Real Estate Mart, sending as it does, a diversified listing property, be it either the attractive sea shore bungalow or the magnificent country estate, offers a wide range to select from.

Should you require any assistance in your endeavors, please consider the operation of this department at our service.

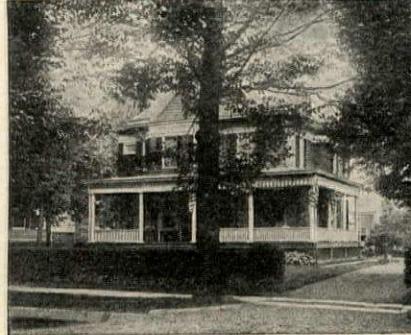


## SMALL ESTATE AT BRONXVILLE, N. Y.

16 Miles from Grand Central Station

HOUSE, TEN ROOMS, set in grove of century old trees and well kept lawns, overlooks gardens; stable, garage, chicken house, fruit. High grounds, surrounded by beautiful estates. The first time offered at bargain price.

Griffen, Prince & Ripley, Inc.  
18 East 41st St., New York City



## All Year Residence, Plainfield, N. J.

**For Sale** Thoroughly modern house of two stories and unfinished at size barn with accommodations for stable room, stalls for horses and cows. New hot water system just installed. Interior telephone with connections in bedroom, kitchen, carriage and man's sleeping room in barn. Fine shade trees and shrubbery; nine varieties of fruit. Bluestone level with crown of road.

Details, price, terms, etc., from

William H. Foster, c/o Wm. Sloane & Co., No.

## YORK HARBOR, MAINE

175 acres of beautifully situated land, with very extensive views and a large frontage on the York River. One mile to ocean and beach bathing. Comfortable old-fashioned 11-room farm house slightly modernized. Horse barn, cow barn, hen houses, boat house, etc. Fine fruit and vegetable gardens.

*Ideal Estate to improve for summer or all-year home*

**PRICE \$35,000**

For further particulars address the owners

**J. Sumner Draper**  
16 STATE STREET

**Mark Temple Dowling'**  
BOSTON

**AT SHIPPAN POINT**

Waterfront residence, on plot of almost two acres, beach, pier to deep water. Grounds attractively House of hollow tile and stucco offers many unique including miniature theatre or recreation room. Design insure comfort and has every desirable modern appointments. Hollow tile garage accommodates two cars, has two rooms and bath. Will lease furnished for summer with option to purchase. Price, \$45,000. Full particular request.

FRED'K FOX & CO.  
14 West 40th St., N. Y. Phone, Vander



VIEW OF LAKE FROM PORCH.

## Estate Near Buzzards Bay Station Seashore and Country Place Combined

This all year around home is now offered for sale. The property consists of seven acres of well laid out grounds with a thousand feet frontage on the lake. Residence contains ten master's bedrooms, three maid's rooms, one bathroom, two living rooms, dining room, kitchen and laundry. Open fireplaces, and vegetable garden. The outbuildings consist of an ice house, hen houses and stable. The property is situated about one-half mile from the bay. One hour and fifteen minutes from Boston—express train service. For terms and further particulars address:

**H. NELSON EMMONS & COMPANY**

Office: John Hancock Building, Boston, Mass.

**Buzzards Bay and Cape Cod Real Estate**  
For Sale and Rent.



THE RESIDENCE

# THE REAL ESTATE MART

## At Greenwich

On this high knoll, the spring tenant will dwell in a pink sea of massed rhododendrons, until summer opens in the perennial gardens below. All the year, the bottom lands of these and neighboring acres afford a wide companionable perspective of woodland, brook and meadow.

20 acres, 14 rooms, 5 master's bedrooms, 2 baths—2 servants' bedrooms, 1 bath. Accommodations for 2 horses and 3 cars. Room for chauffeur. Flower and vegetable gardens, 840-foot artesian well, through rock. Services of gardener included in rental. For rent furnished or will sell. (No. 102.)

**LADD & NICHOLS**

*Inc.*

**Real Estate**

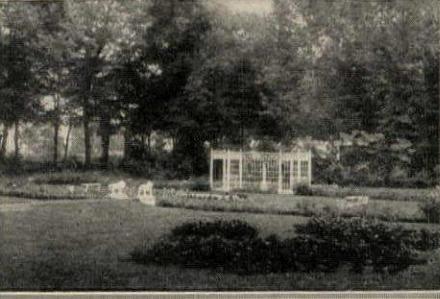
telephone: 1717

GREENWICH, CT.



**"BROOKVILLE"**  
beautiful estate containing about five acres in PLAIN-LD, N. J., is offered for sale. The house is 2½-story manor type, 11 rooms, 3 baths, hardwood trim, parquet hardwood flooring, and heated with hot water system recently installed; electricity. Lawns laid out in two beautiful gardens, one of Italian and the other a Japanese garden, the latter one of best of its kind in the country, also small stable on property. For other particulars, address

JOSEPH P. DAY 31 NASSAU ST., NEW YORK CITY



## *t Chevy Chase, Maryland*

one of the only two remaining show-lots in the section of Washington's select suburb. Entire frontage of 250 feet, between two streets, depths feet on one and 125 feet on the other. Total over 30,000 square feet. Surrounded on all sides by attractive homes of the capital's most elusive social set. Opposite south entrance to world-famed Chevy Chase Club. Divided diagonally by a picturesque lane of cedars, giving background for two country mansions. Market price approximately \$15,000 but only \$5000 cash required. Balance may remain on mortgage at 5% annum. Subject to 5% agent's commission to paid by vendor. Address:

AN PAUL MULLER, Woodward Bldg.,  
Washington, D. C.

## *To Rent For Summer*

Beautiful house, furnished, in the Ramapo hills, six bedrooms, three baths, all modern conveniences, garage, garden, fruit, cow, chickens, five acres. Photographs and particulars on application.

Address C/o House & Garden.

## BEAUTIFUL COUNTRY ESTATE

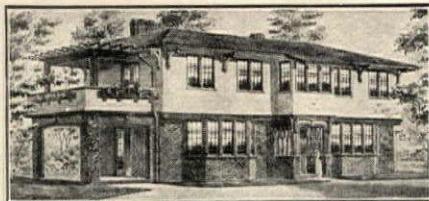
OF 22 ACRES

NEAR BRIDGEPORT, CONN.  
for SALE at SACRIFICE

SUNNY TOP FARM at Fairfield offers exceptional opportunity to gentleman who is fond of outdoor life. Every home comfort is incorporated.

Farm comprises 22 acres of the most beautiful country with gorgeous view of Long Island Sound. The buildings are all modern in every detail and in fine physical condition. An unfailing spring running into 12,500 gallon reservoir equipped with automatic electric pump provides ample water. Main House has 12 rooms—3 baths, 5 fireplaces and sleeping porch. Second house has 7 rooms, 2 baths, dining porch and sleeping porch. One room house with dressing room and sleeping porch—Garage and laundry with 3 bed rooms, 2 barns, Ice House, Chicken house, Tool shed, electric lights in all buildings. Septic tank for sewerage disposal. Blau Gas in both houses—Gas and coal stoves, etc., etc. Send for descriptive circular of this and other properties in this vicinity.

BRIDGEPORT, LAND & TITLE CO.  
875 Main Street :: Bridgeport, Conn.



IN GREENWICH, CONN., 1.4 acres, elevated, with Sound view. House of 10 rooms, sleeping porch, 4 baths, city water, electricity, hot water heating with concealed radiation; 1st story/tapestry brick, 2d story stucco. W. S. Steinmetz architect. For details address

GEORGE E. BEARN  
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## Located in one of the finest sections of **GREENWICH**

About one-and-a-half miles from station. Two acres of land laid out in garden, lawn, flower beds. House is of colonial type, containing five master's bedrooms, three master's bathrooms, three maids' rooms and bath; modern garage for two cars, with rooms for chauffeur. For sale at a very reasonable price.

**LAURENCE TIMMONS**  
Opp. R. R. Station Tel. 456 Greenwich, Conn.  
"I KNOW GREENWICH"

## Bungalow for Sale



### On the Connecticut Shore

6 rooms, living room and dining room in one, three family bedrooms, one maid's room with toilet. Kitchen and one bath. Fire place, clothes closets, attic.

Property is directly on water, with good bathing, fishing and sailing. Fine roads. Property is well wooded, irregular plot, with 190 feet on shore front. 1½ miles from South Norwalk, ½ mile from trolley and 1 hour and 5 minutes from Grand Central Terminal. Will sell furniture if desired. Bargain.

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OF MASSACHUSETTS BAY**

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Lynn	Manchester	No. Scituate Beach
Swampscott	Magnolia	Egypt
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Clifton	Hingham	Marshfield
Marblehead Neck		Plymouth

Photos, Descriptions and Locations can be seen and appointments made to inspect at our Boston offices. Purchasers or those looking for a Summer Home will find it to their advantage to immediately call on or communicate with

**THE DILL CO.**  
401-405 Tremont Building, Boston



# THE REAL ESTATE MART

## A REAL HOME and HOW TO GET IT!

Most every one now-a-days, would like to have a charming spot in the country, that they could call *A-Real-Home*.

It is impossible to call any spot in our Cities today, A-Real-Home, for the noise, dirt, dust, automobiles, gasoline, smoke, and ever encroaching business, makes it not only unpleasant, but unhealthy.

Hotels and apartments are nice for short stays, but like traveling, one gets mighty tired of it and longs for the needed rest from the social whirl, or the cares of business—then *that ideal spot in the country is the dearest and best of all*.

If you haven't A-Real-Home, let me help you get one, where you can enjoy boating and bathing, along the Ocean fronts, New York State or New Jersey, or either shore of Long Island Sound, including the wonderfully popular North Shore, and the shores of either side of the beautiful and historic Hudson River, as well as the world famous Northern New Jersey Hills, which afford natural beauties not found elsewhere, with their natural lakes, virgin forests, etc.

My specialty is, fine Estates, Farms and Suburban Homes, within 100 miles, *any size, and any direction out of New York City*. Write me for particulars of what you want, giving me some idea of your requirements, and about how much you would like to invest in your country home. Shall be glad to furnish particulars upon receipt of inquiry, and you will be under no obligations whether you purchase or not.

**FITCH H. MEDBURY, 437 Fifth Avenue, New York City**



### **Suburban Estate of 21 Acres**

38 minutes to N. Y. City; excellent train service.

Has been held at \$60,000. Philadelphia owners are ready to sacrifice for \$25,000. It is bounded by streets on three sides, having a total frontage of over 2,700 feet, most of which is on macadam roads. The land is worth from \$1,000 to \$1,500 per acre. 3 acres in orchards; 6 in woodland; 3 in lawns; 9 in cultivation.

The main house shown above, stands 150 ft. back from the street, surrounded by extensive, shaded lawns; it contains 13 rooms, bath, hot water heat. Stable with man's quarters; 5-room tenant house; ice-house; poultry houses. Convenient to golf and everything else worth while.

**FARM & ESTATE CLEARING HOUSE**  
141 Broadway, New York City



### **FOR SALE**

Thoroughly modern, well built and exceptionally attractive Dutch Colonial Country Home, situated on corner lot. High ground with magnificent view and 10 minutes' walk from station. Price, \$18,000.

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### **At Patchogue, LONG ISLAND FOR SALE**

This beautiful house in a restricted neighborhood, has 14 fine large rooms. First floor—parlor, dining-room, living-room, den and kitchen. Second floor—4 large bedrooms, bathroom, front and back hall. Third floor—4 large bedrooms, 3 unfinished. All high 10' 6" ceilings. City water, city gas, stationary wash tubs, chandeliers, open staircase, inlaid floors, basement size of house, six fireplaces, fine lawn and large trees, grape arbor. Three blocks from depot, express train service to New York City. Five minutes' walk to Bay, 10 minutes to Patchogue Village. Would consider an exchange.

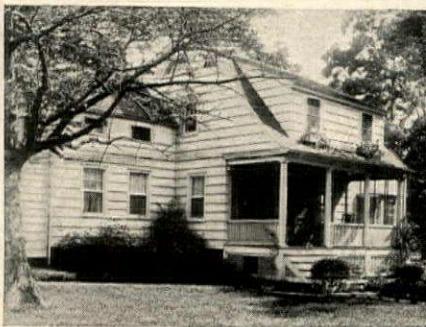
For terms and full particulars address  
**OWNER, Box 207, care of House & Garden**

### **Water Front Property, Norfolk PINECROFT**



Five acres, 13-room house, 4 baths, butler's pantry, billiard room, sleeping porch, garage and other outbuildings. Situated about 6 miles north of Norfolk in growing residential section. Water frontage and boat pier. Pine and cedar groves. Landscape planting by Wm. H. Moore, Philadelphia. Will sell property only or fully furnished, price, etc., from

**WM. H. FOSTER, c/o WM. SLOANE & CO., Norfolk**



### **FOR SALE A Quaint Old Farm House**

*Artistically Remodelled and Situated Among Delightful Surroundings*

with about two acres of ground. House contains large room, six bedrooms and bath, kitchen and dining room, electric light, furnace, and is supplied with running water. Is an attractive garden with good fruit and beautiful old trees. This is a place that will be appreciated by anyone seeking a real country home that is well located and not away from railway station.

**JEREMIAH ROBBINS** Babylon

### **IMPROVED FRUIT, DAIRY and Stock Farm**

20, 40, or more acres, in vicinity of Fresno, San Joaquin Valley, heart of winterless California, greatest raisin world; now paying good profits; houses, barns, fences, etc.—everything ready; crops in many instances paying better than \$100 an acre. \$2,500 will buy a \$10,000 place, with lots on balance. Your farm income will take care of future expenses. Only limited number of farms can be had on terms, so write today. I will gladly put you in touch with those having farms for sale. **C. L. SEAGRAVES, Commissioner, A. T. & S. F. Ry., 994 Ry. Exch., Chico**

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#### **Furnished Homes and Estates**

**TERRY and BREWSTER**  
Phone 302  
BAY SHORE, LONG ISLAND

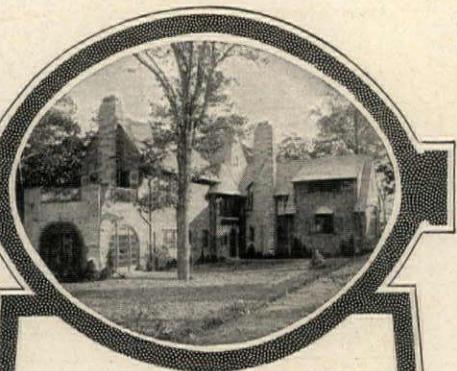
**72**

**Acres, Houses,  
Barns, etc., on  
of the best road  
town.**

For sale at \$700 per acre. Other places for sale or rent.

**ROBT. WELLSTOOD & SONS  
Real Estate and Insurance  
GREENWICH, CONN.**

# THE REAL ESTATE MART



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OFFICIAL restriction to a high class residential section by the City of New York adds to and preserves the other attractive features of

### Fieldston

Riverdale-on-Hudson 242d St. and B'way  
Its healthy environment—picturesque setting—city conveniences—good schools and unequalled accessibility by Elevated—Subway—Railroad and direct Motor runs—offer the Homeseeker everything to be desired.

Booklet "H" with particulars and views sent on request.

### DELAFIELD ESTATE

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## FOR SALE

An admirably situated tract of 15½ acres, one-half woodland on high elevation. Only three-quarters of a mile from Scarsdale Station and nineteen miles from New York City, express train service. For terms and further particulars address:

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For Sale or to Rent Furnished—Delightful Town Property. 4 acres of lawns, gardens and orchard. Tennis court, stable, garage, children's playhouse, etc. Residence with all modern improvements—6 Master's rooms and baths—4 servants' rooms and bath. Full particulars Wheeler & Taylor, Great Barrington, Mass.

**For Sale at East Quogue, Long Island**  
Overlooking Shinnecock Bay and the Atlantic Ocean, a nice old house with eight bedrooms and modern plumbing. Furnished. Large kitchen and maids' dining room. Laundry and wood use. Four servants' rooms and bath and large store room, separate building. Small barn with room for one automobile. Surrounded by shade trees and a few fruit trees with a good tennis court and fine vegetable garden, with asparagus beds planted, a good golf club within easy reach. Near the beach and with a water front opening on the bay. It is a comfortable and attractive summer place. About 15 acres in all. Will dispose of the home lot—about 2 acres—separately, if desired.  
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Graham E. C. Root, Realty Agent  
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Send List of Homes for Sale  
and Houses for Rent

**Connecting Buyer and Seller**  
That's the chief function of our Service Bureau. Its principal auxiliary is the "Central Column" (See page 13).

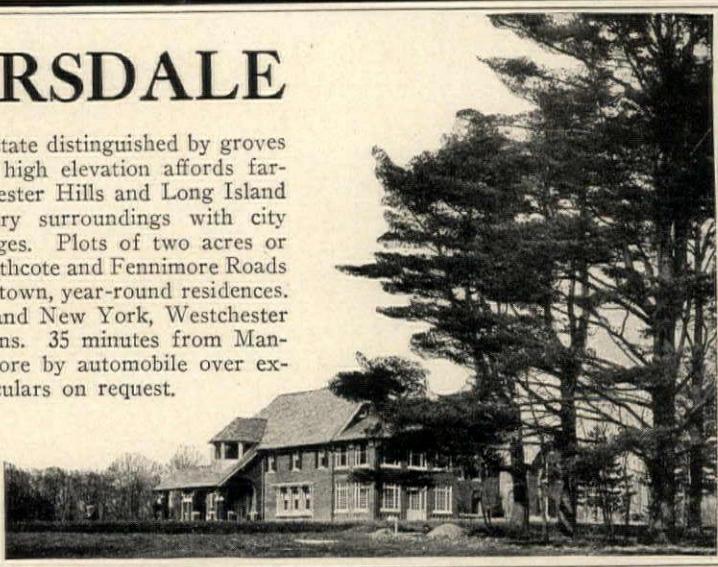
## At SCARSDALE

Part of a noted colonial estate distinguished by groves of handsome trees. The high elevation affords far-reaching views of Westchester Hills and Long Island Sound. Delightful country surroundings with city conveniences and advantages. Plots of two acres or more now available on Heathcote and Fennimore Roads offer ideal sites for out-of-town, year-round residences. Near New York Central and New York, Westchester and Boston railway stations. 35 minutes from Manhattan by train, hardly more by automobile over excellent roads. Full particulars on request.

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*Where woods and waters meet*

This truly delightful country home, surrounded by an acre or more of land, is but 25 minutes' ride from Herald Square on electric express.

House contains four master's bedrooms, 3 bathrooms, living room, dining room, kitchen, a balcony sleeping porch, cold storage room, butler's pantry, garage, etc., and has an extra amount of closet room. Ample servants' quarters also provided.

The construction of this house is strictly modern throughout, having just been completed, with steam heat, electric lights, vacuum cleaner connections, call bells, etc.

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#### Spring Rentals

Select Country Homes, Estates,  
Farms, Acreage, Water Fronts.  
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A most complete and hand-somely illustrated book designed to solve your building proposition. 9x12 inches. 38 complete designs with 138 illustrations. Colonial, Artistic, Stucco, Half Timber, and other styles of Architecture. Practical information. Estimates of cost. Floor plans with all dimensions. Special sketches.

Designs costing \$4.000 to \$25.000. Price, \$1.50 Prepaid

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### OVERLOOKING LAKE ERIE

1 ½ MILES FROM BUFFALO

One hundred and seven acres of well drained productive soil. Includes 30 acres of grapes and 25 acres of beautiful grove.

Farm is ideal for country home. Buildings in good condition. Exceptionally desirable neighborhood. Community Club in vicinity. Natural gas and electricity. Brick Highway.

This farm is a money maker and bargain at price offered.

**HARRISON**  
REAL ESTATE CORPORATION, BUFFALO, N.Y.

## Adjoining Rockefeller Estate

In the Pocantico Hills, just out of Tarrytown, overlooking Sleepy Hollow. Will sell 21 acres, or less, to desirable party. Bargain if sold at once.

J. R. G. IVEY, Owner

66 Broadway, New York

## On the North Shore of Long Island

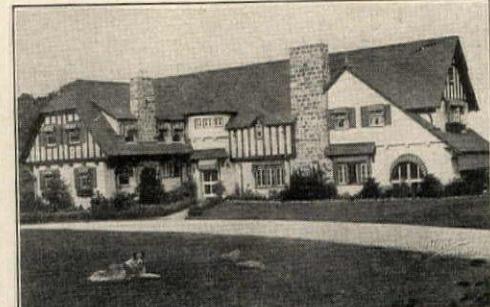
30 Minutes from New York by Rail

Beautiful new stucco residence (see cut) on elevation. Garage. Acreage. Private beach privileges. (NOT IN A DEVELOPMENT.) Exclusive section. Water view. Fine trees.

Same locality, overlooking Sound. New residence. 4 master's bedrooms and 3 baths. Garage. Beautiful trees. Acreage. Asking price \$35,000.

Large and Small Estates of Highest Class. Water Fronts, Acreage, Hill Tops, Select Long Island Properties.

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30 Church St., New York F. W. P. BRUNIG, Inc.



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**MISS LEWIS**, Specialist in Suburban Homes, 500 Fifth Avenue, New York City.

**SOUTH SHORE**, L. I., Jeremiah Robbins, Babylon, L. I.

**JOHN KNOX**, Chamber of Commerce, 185 Church Street, New Haven, Conn.

**FARMS & ESTATES**, E. E. Slocum, Inc., 141 Broadway, N. Y. C.

**CARL C. LOH**, 9 Orchard Street, Tarrytown, N. Y.

**NORTH SHORE**, J. Hart Welch, Douglaston, L. I.

**NORTH SHORE OF LONG ISLAND**, Stephen Yates; Office, 243 W. 34th N. Y. C.

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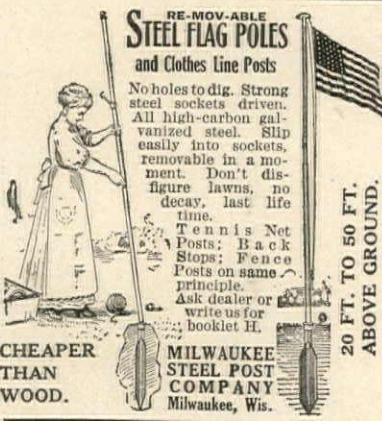
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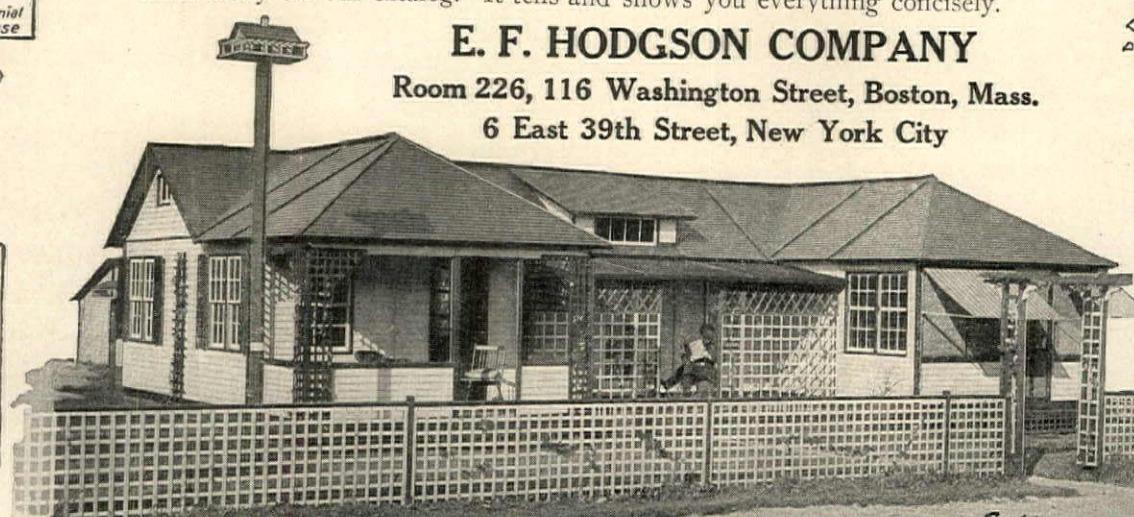
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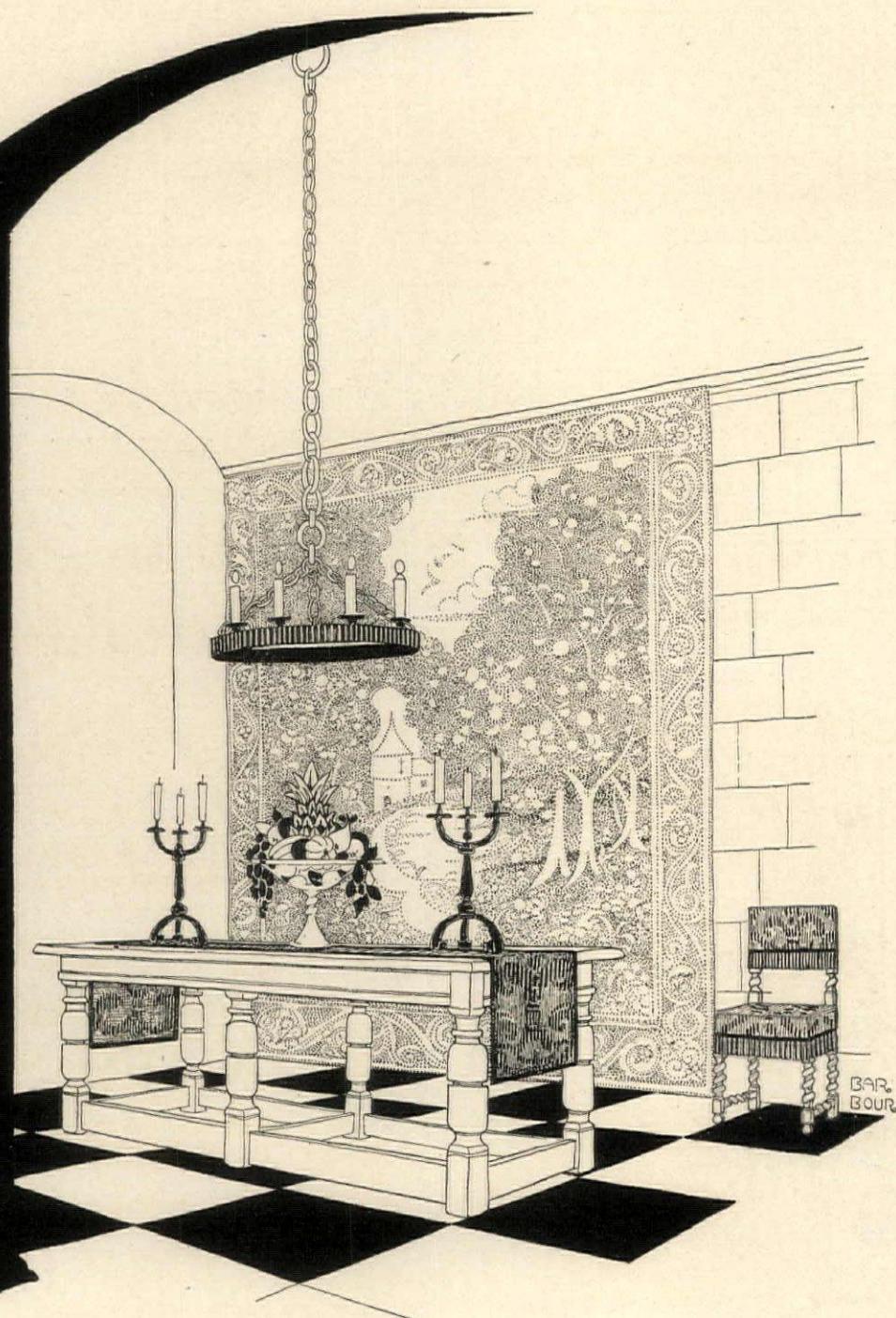


Illustration from May House &amp; Garden

*Between meals the dining room of the larger country houses assumes an air of dignity befitting its furnishings. Along the refectory table is spread a strip of brocade of a color that tones in with the upholstery and hangings. It is bound with galloon that has been antiqued. Wrought iron candelabra stand at either end, silhouetting against a mellow tapestry or paneled wall.*

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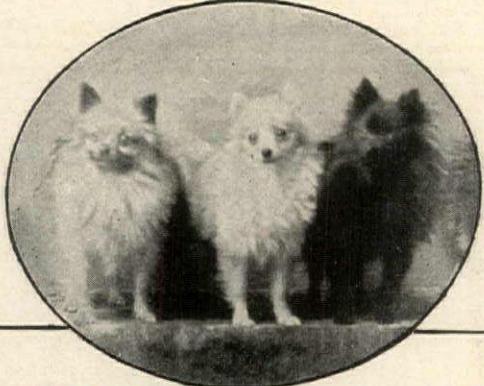
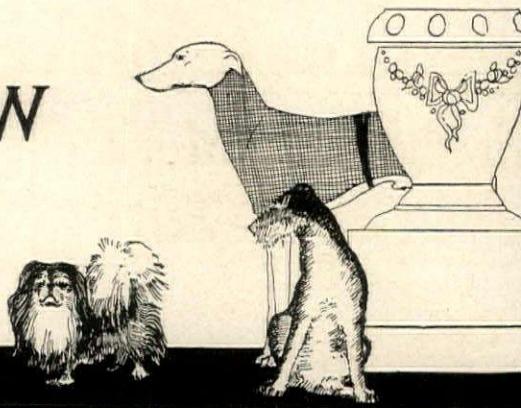
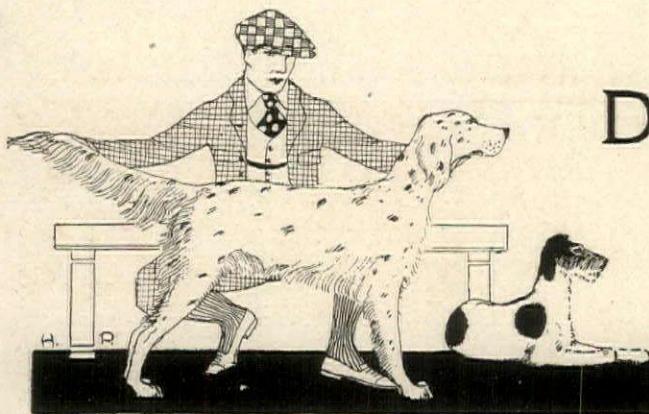
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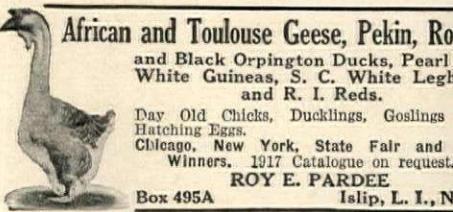
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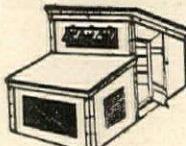
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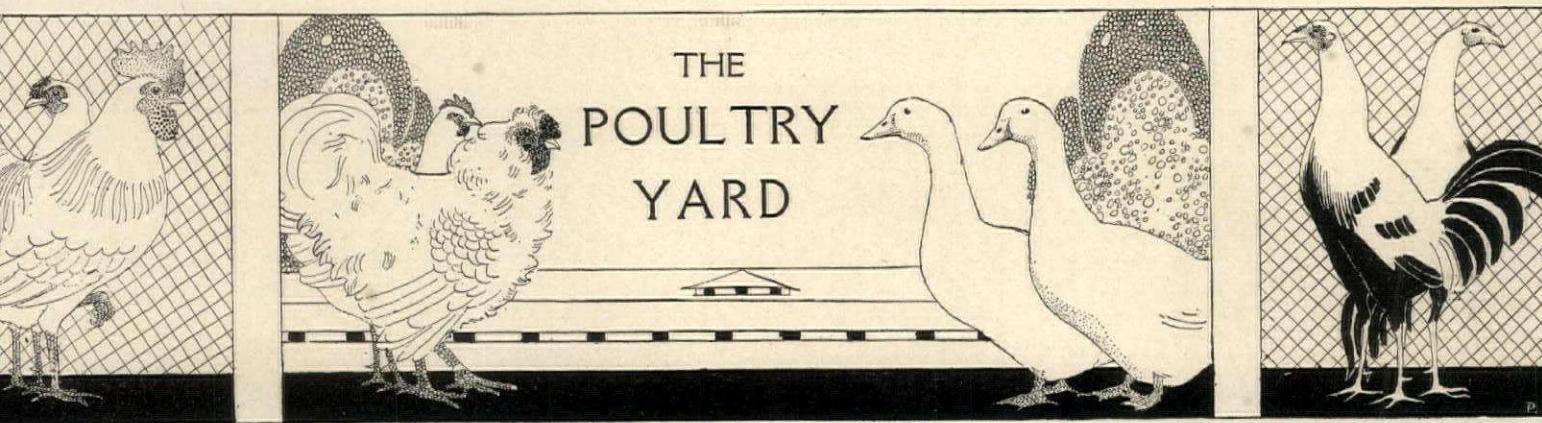
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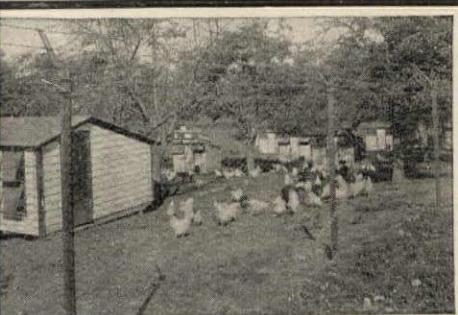
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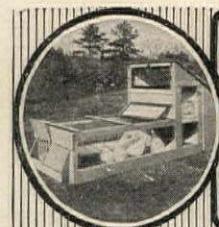
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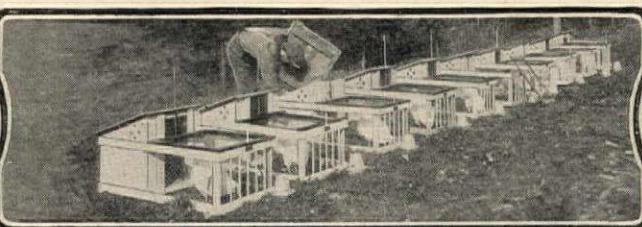
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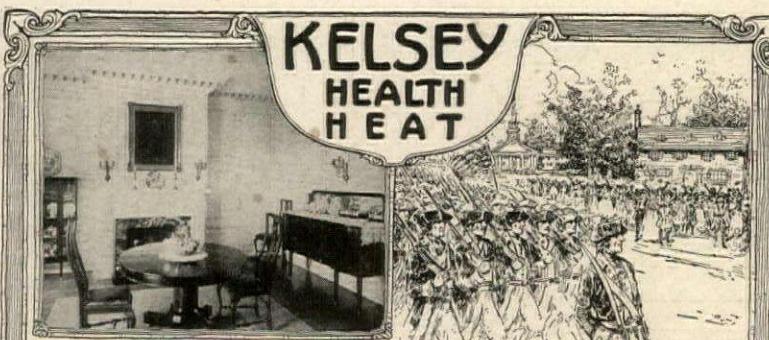


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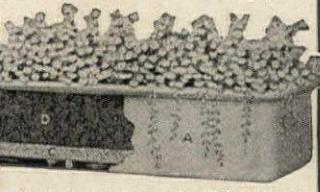
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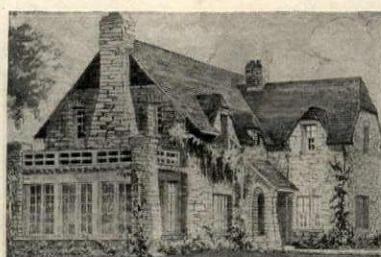
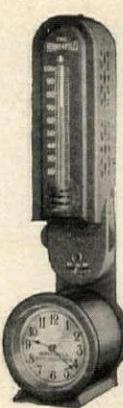
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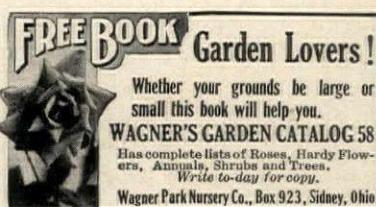
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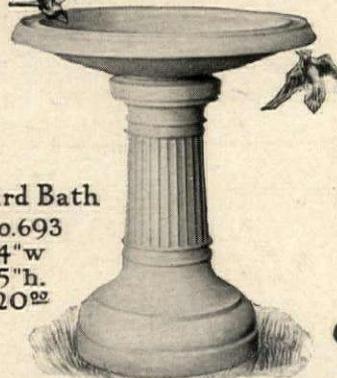
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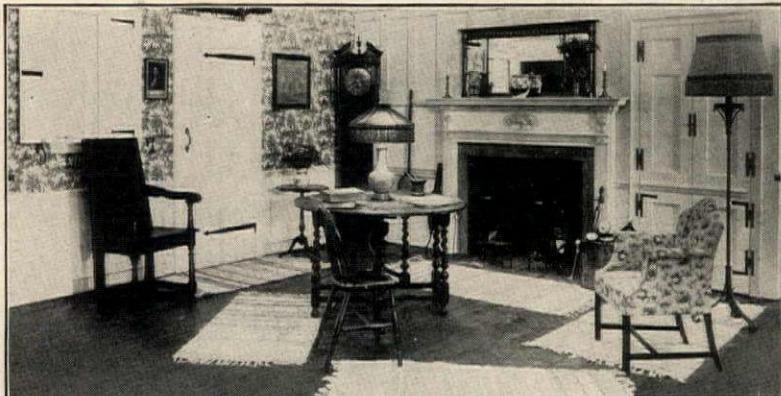


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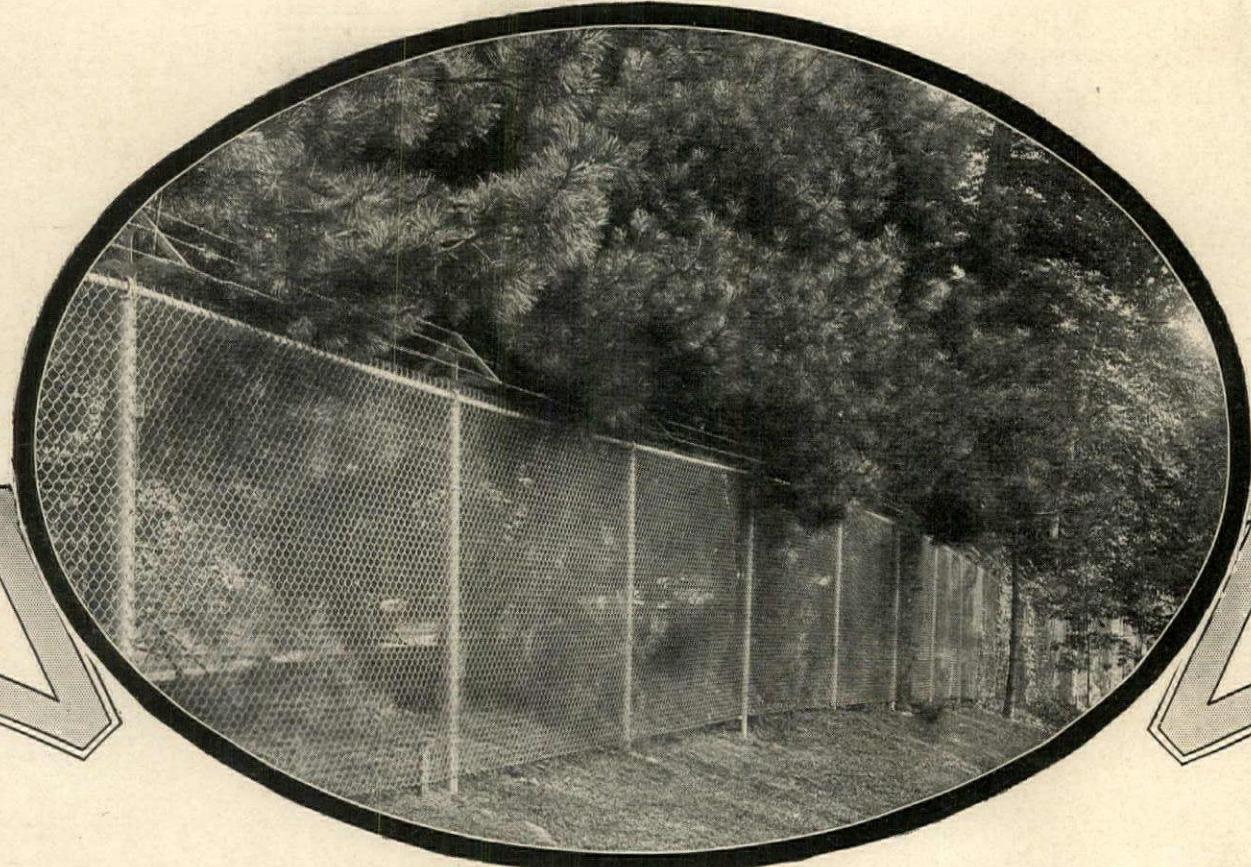
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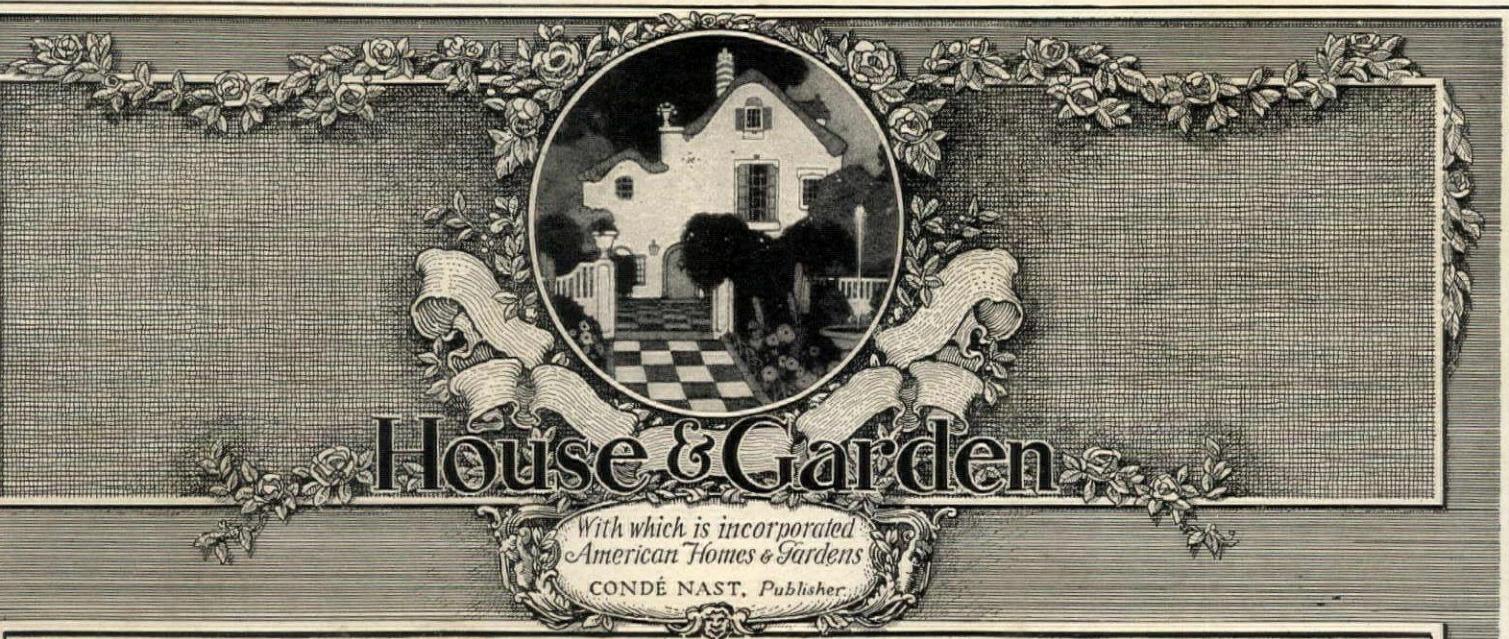
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APRIL, 1917

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*"SUMMER IS ICUMEN IN"*

WHILE you, gentle readers, were knocking the icicles off the old pump and praying that the coal in the cellar would see the winter through, we were disporting ourselves in zephyr-swept gardens, lolling in easy chairs on sunny porches and lying about on shaded lawns listening to the trickle of water from wall fountains—editorially speaking. And in those pleasant hours we assembled such stuff as summer homes are made of. All of them will be shown in the next issue—May—which is yclept The Spring Furnishing Number.

Here are articles—and pictures galore—on breakfast rooms and porches; the country house dining-room table between meals; new summer house fabrics and wall papers; hot weather rugs and furniture; and a portfolio of rooms that must be a joy to live in—certainly they are a joy to look at. The student of interior decoration will find it to her advantage to read the articles on Early



There are all kinds of porches in the May issue. This is only a glimpse of one. Wait and see!

Italian tables and on French prints.

The gardener finds complete satisfaction in the stories on lilacs, on making rock gardens and on the use of summer bulbs. In addition, of course, there is the gardener's calendar, that necessary *vade mecum*, a description of a small formal garden, a spread on dogwood, tree surgery and on seasonal culture. Not the least important of the gardening articles is the fifth of D. R. Edson's series telling the whole story of the game—from the ground up, literally and figuratively.

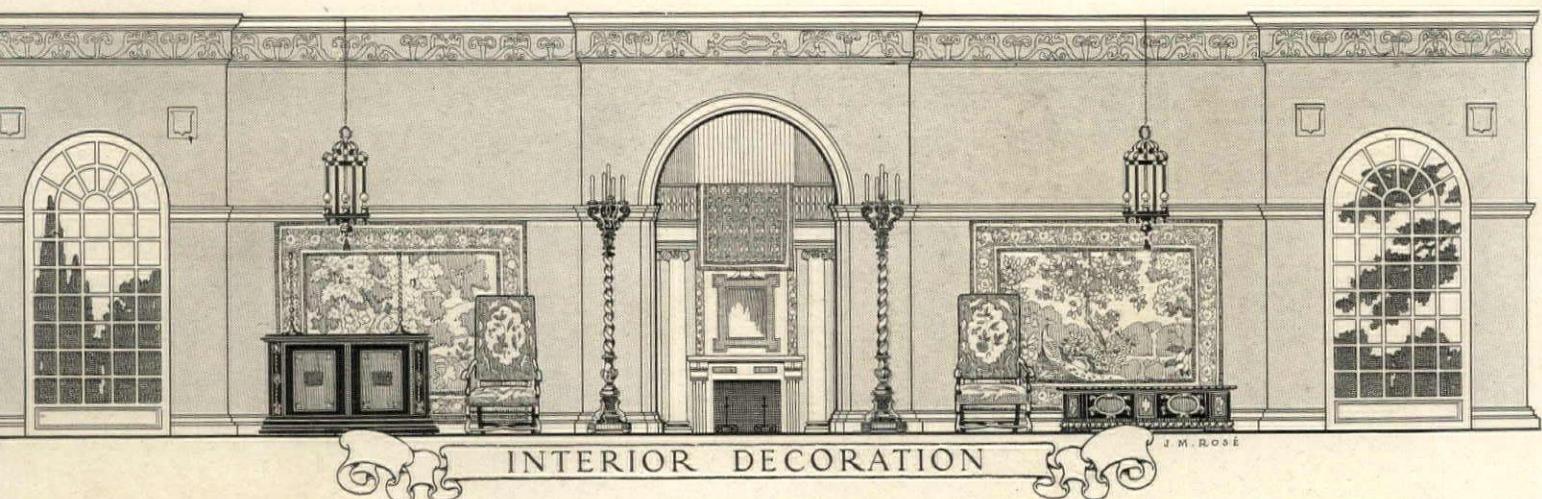
For the house builder are two small houses that are top hole and a medium-sized country house that takes the prize. Speaking of prizes, it may interest you to know that of the executed houses shown at the Architectural League Exhibit this year, 90% of them appeared in HOUSE & GARDEN in the previous twelve issues. This is picking winners. It is also giving you the first view of the best domestic architecture in America.



Photograph by Wurts Brothers

## A JEWEL ENSHRINED

*It is a worthy practice that when architects find a rare old doorway of great beauty in a foreign land they bring it home, incorporate it in the construction of the house, build rooms about it—enshrine it as a jewel is enshrined. This was done in the residence of Prof. Marquand at Princeton, New Jersey. Cross & Cross, architects*



## WHAT IS MODERN DECORATION?

The Why and Wherefore of Vivid Colors and Original Furniture and The Decorators Who Are Using Them

B. RUSSELL HERTS

decorators still continue to preach it—often as a special discovery of their own.

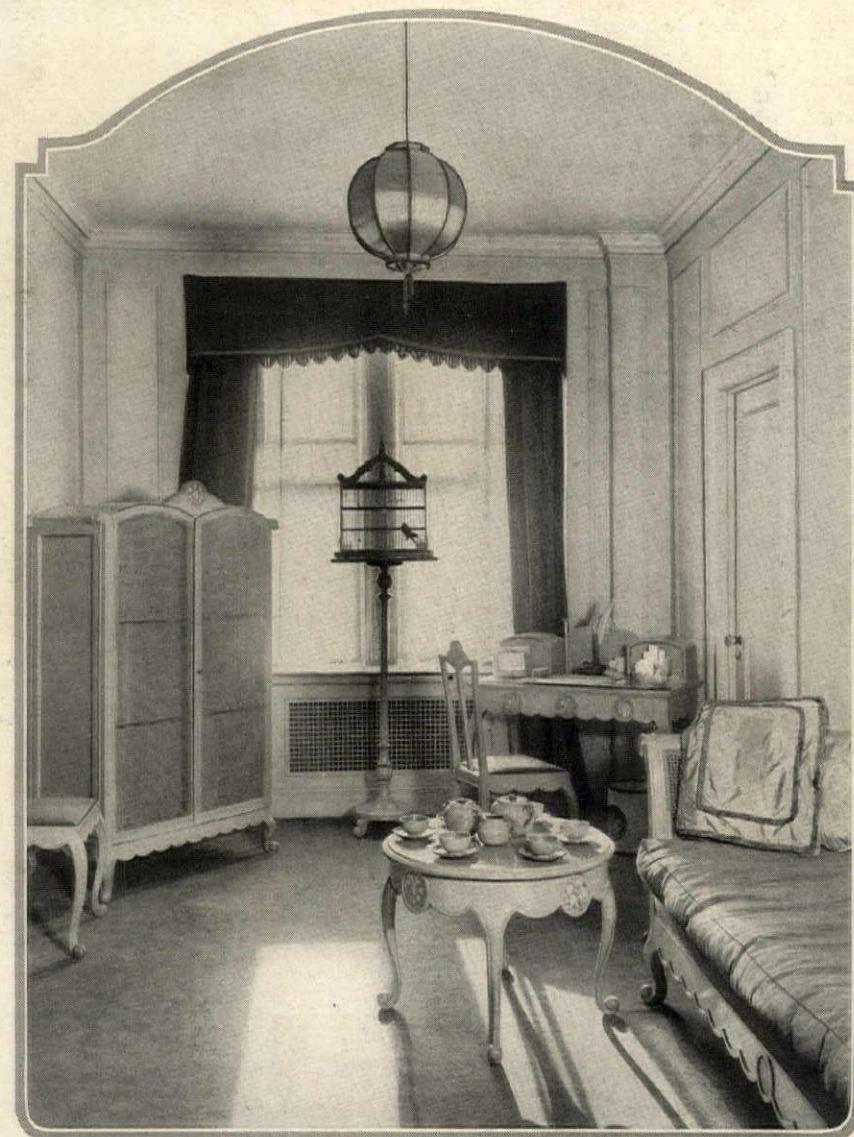
We moderns are in rebellion against this negative philosophy, this eternal affirmation of what must not be done. In art, as in morals, the determination of this century seems to be that "Thou shalt not" must be demoted from its place of honor. We are

tired of the eternal preaching of neutral backgrounds, of taupe walls, taupe rugs, cream ceilings, enamel in the bedroom and walnut in the sitting-room and oak in the dining-room. We despise the "charming," "interesting," "delightful" combinations, in such constant use among the twenty dollar salesmen at department stores. We welcome the bizarre, the ridiculous, the vivid exhibitions that would have been reveled in by the very masters of the 15th Century, whom we are told to copy, if these men were living today.

For the greatest ages of decoration have invariably been vivid, in the colors of art and of life. The walls of Greek houses, we now know, were resplendent in strong color, the Gothic reeked with vivid painted and inlaid surfaces, the Renaissance employed hues of which we have today only the disintegrating remains. What we copy in our art schools, is not the color of old Italian fabrics, but the discolor of four hundred years of wear and tear. The worship of the antique is a glorification of dullness and drabness that would have been reviled by the very men who designed and executed the originals. Let our over-cultivated instructors do their best to make us believe in the infallibility of their convention of the disgrace of newness, of the horror of fresh paint.

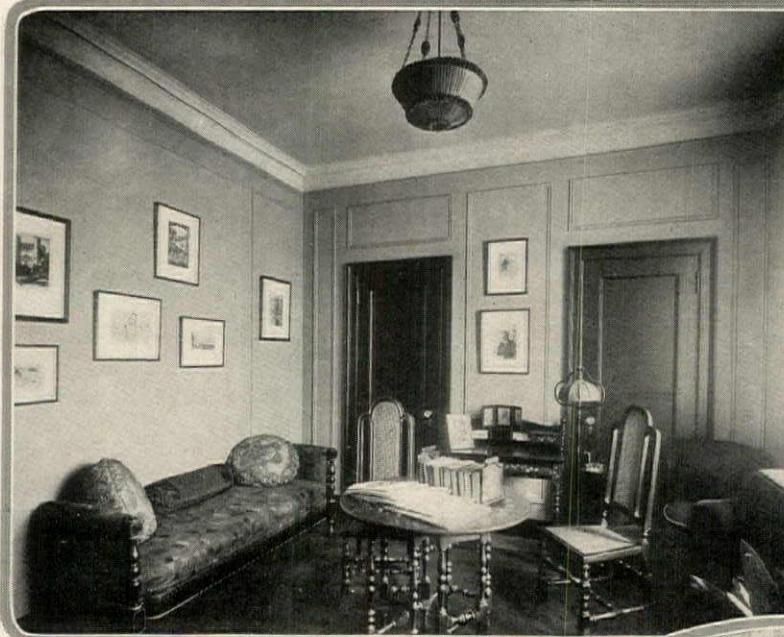
### IN THE AFFIRMATIVE

So much for our denial of the negative anti-Victorianism of 1900. But something remains to be said on the affirmative side of our accomplishment. Mrs. Hazel H. Adler has written a three hundred page book in explanation of this, but in some ways her very worth while accomplishment seems to me



Herts Brothers Co., Decorators

*The furniture in this boudoir was inspired by the dachshund—witness the legs. It is enameled blue with darker raised moulding and panels in rose, green and yellow. Upholstery and hangings in gold and yellow*



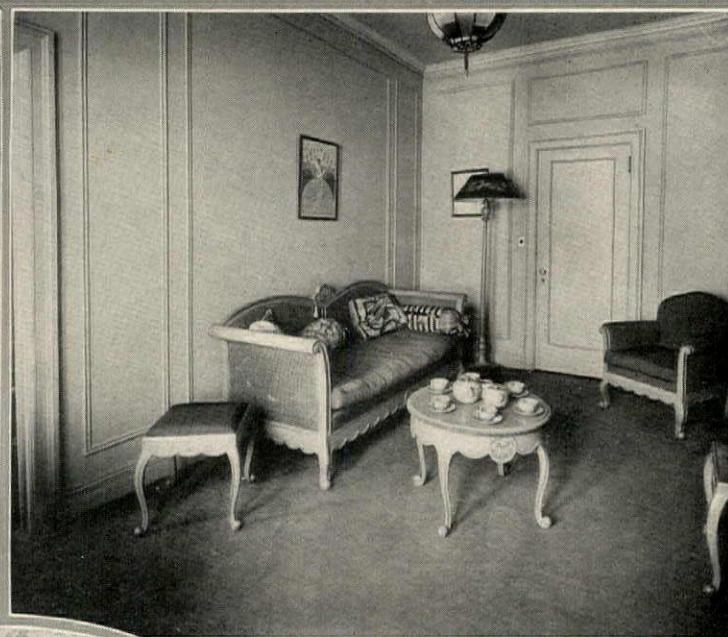
Herts, Decorators

A den in black and orange. Furniture painted with orange lines and flower decorations. Upholstery is orange and vari-color linen. Taffeta pillows and black taffeta bolster

too limited. For example, her statement of what has been accomplished by the forerunners of "Twentieth Century Decoration" refers to a long list of workers in decorated porcelains, handloom fabrics, embroidery, rug making, batik, block printing, ceramics, wrought metal, stained glass, and enamels, but not to any makers of furniture, wall decorations, architecture or interior design. In the remainder of the volume, many decorators' names are mentioned, but the illustrations of their work are only partially effective, and not always worthy. One imagines in the reading of this book that the moderns of America have modeled themselves too exclusively on the German school of *Innen-Decoration* to be the rightful forerunners of a new native art.

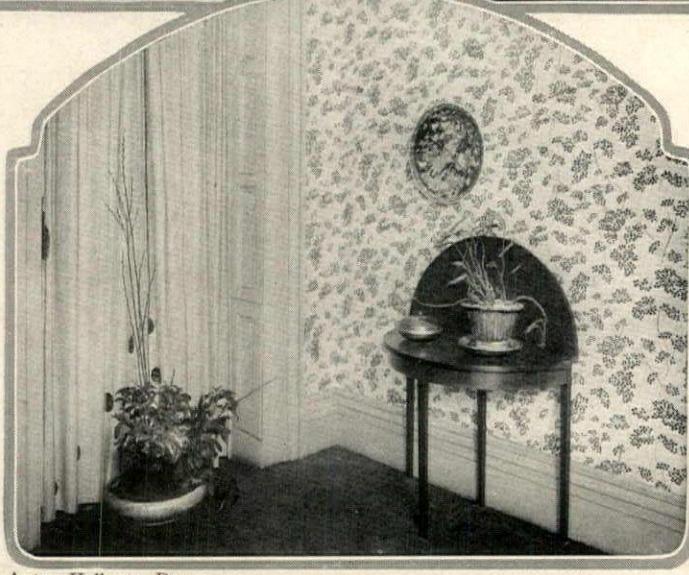
#### THE INEVITABLE

But in some way, by some means, perhaps undreamt as yet, the new style must come. We cannot continue to copy the antique forever, and certainly not the decaying examples of antiquity which are what we reproduce today. Some time, some leader of the fashions will declare "I shall have nothing in my house that has ever existed on land or sea, or in the heavens above or the waters under the earth," and then the



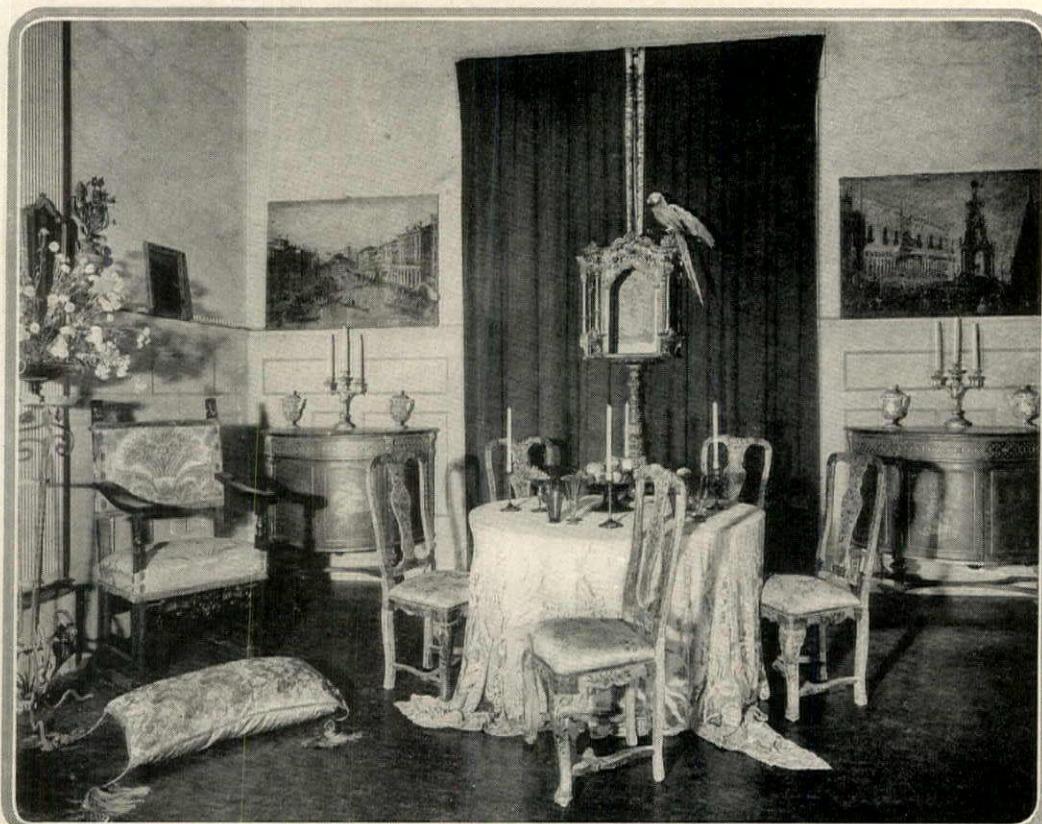
Herts, Deco

This is the other end of the room shown on page 19. The carpets are blue and the walls pale rose with blue piping. The under curtains are of gauze and the center light is on



Anton Hellman, Decorator

A simple corner group shows modern wall-paper with a Chinese plaque, and conventional folding table, black carpet and white curtains with black appliques



Chamberlin Dodds, Decorator

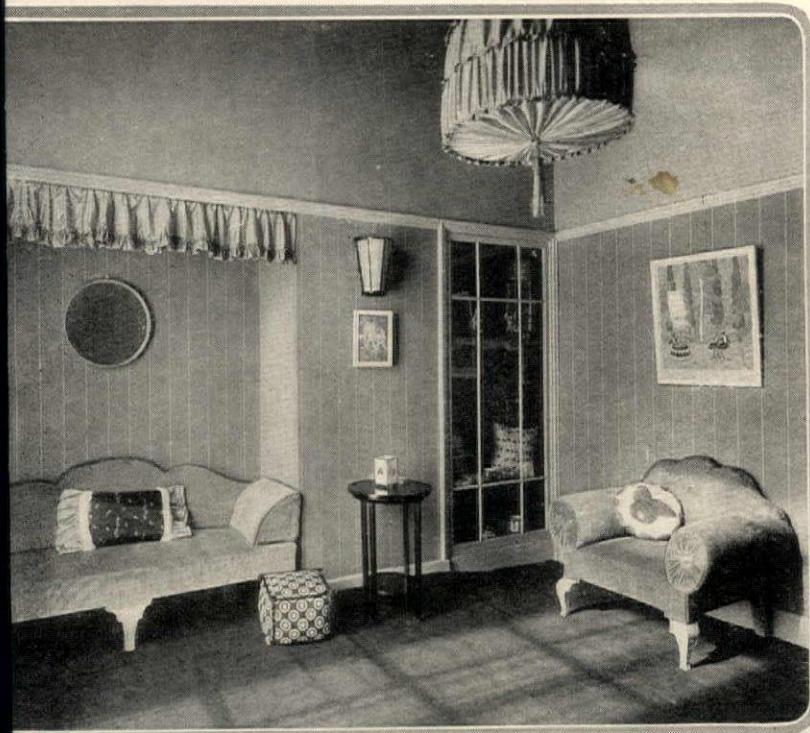
A Venetian breakfast room. At the back are two decorated commodes with triple candlesticks and vases, a standing lamp holding a stuffed bird and orange velvet curtains. Table cover of filet. Violet carpet. Walls, woodwork and ceiling, turquoise blue

#### THE RECALCITRANTS

Meanwhile we are surrounded by a number of worthy performers by decorators who employ periods with a new sense—of design, and of humor.

Baron de Meyer, with a may-care audacity worthy of title, has selected the most despicable of all periods today and has exploited it with great success. The verve of his Victorian interior is remarkable; he has a lot of fun with them and his clients, at the same time that he adds the gayety of another nation. However we have all the ugly things used in new, effective ways and we perceive no one of the ugly in itself, only in relation to everything else which it was used. 1870, and '80, '90, and that a thing exists or could be made to exist which even the Venus of a clock in her boudoir might be fine.

That itself is an important point in the new teaching which is bound to follow the practice of a new style. There is nothing wrong with baroque (Continued on 92)



1 Frankl, Decorator

A reception-room with red and blue walls and cream ceiling. Curtains and lighting fixtures orange red. Sofa, chair and carpet, blue velvet

Herts, Decorators

A young girl's library with mission furniture made over in dull green striped with tan. Chintz curtains and net sash drapes are used



1 Frankl, Decorator

The interior below is frankly Teutonic. Walnut walls, brilliant fabric on floor. Table of original design in walnut. Curtains of violet silk. Upholstery of violet velvet





Photograph by Johnston-Hewitt Studios

*The architectural axes of this dining-room are clearly marked. At the end of one is the fireplace with its over-mantel mirror. The other terminates in a console surmounted by a Watteau-esque panel that gives the room a just measure of color and life*

## THE BEAUTY SPOT OF THE ROOM

### Over-Mantel Paintings and Their Place in the Modern Home

A FIREPLACE is almost always the axis of a room, the point on which the eye naturally focuses. Appreciating this fact, decorators have used their best resources to make it express at a glance the general character of the surroundings. When it is understandingly used, it strikes the keynote of the decorative scheme, and greatly aids in giving unity to the arrangement. On the contrary, if unskillfully planned, it becomes a discordant note which disrupts the harmony that might otherwise be obtained.

When a woman has a particularly attractive feature, a nose that is perfect in its contour, a cheek that might tempt a painter's brush, or a chin that might grace a Grecian statue, she takes a small piece of court plaster and puts it where it will direct attention to that particular attraction. The ornamentation over the fireplace of a room may be likened to such a beauty spot; with this difference, however, that it is something more than a pointer, being, if rightly used,

PEYTON BOSWELL

a vital part of the decoration itself. It is capable, even, of usurping the importance of the fireplace itself, so that one is conscious of the over-mantel rather than the object which it decorates. When this is the case, the importance of the over-mantel becomes correspondingly greater, and deserves the very special attention of the person rationally planning a home.

Over-mantels in the United States have gone the whole gamut of the development of interior decoration. The first over-mantels were those of Virginia, and were brought bodily by the rich plantation owners from England. Their descendants and the descendants of the other colonists could not afford to import such elaborate objects of art and there grew up the Colonial style, which in over-mantel decoration, as well as furniture, was a potpourri of the English

styles that followed the one after the other, a medley of Chippendale, Sheraton, Hepplewhite and Adam ornamentation, with a mirror or a picture as the central piece.

The Colonial style still persists, and it has its undeniable charm, even though it may be lacking in individuality. It is immeasurably better than the product of the period of over-ornamentation in interior decoration, from which the country is only now gaining artistic relief.

The tendency of the present day toward simplicity of arrangement, and individuality. This healthful development is one of the marked things in American decoration of the present day. It succeeds the era of extravagance, when American millionaires lavished their money on interiors which decorators were willing to make ornate to the point of vulgarity because of the profit it gave. It must be said to the credit of the decorators of the present day that they are doing what they can to make the

understand the essentials of beauty, based on line and volume. America now possesses many of the best things and objects of art that once belonged to the old world, and this is likewise true of fireplaces and over-mantels. Fireplaces have been taken bodily out of old English houses and placed in American houses, along with the paneling from walls and furniture of the period. Therefore, the development of the over-mantel as seen in this country must be traced in England. From the earliest times, when it took the form simply of a special arrangement of oak paneling, with the arms of the family carved thereon, to the succeeding period of massive stone carvings, again with the arms chiseled and polychromed, and to the later delicacies of Chippendale, Hepplewhite, Sheraton and the Brothers Adam. Fewer in numbers have been the representations of hooded over-mantels from abroad, that reach almost to the ceiling, and those from France.

The revolt from over-ornamentation, however, has brought to the front in this country the simple scheme of hanging above the fireplace, whose lines are those of simplicity and beauty, a specially framed picture, a tapestry or other textile, such as a church banner, or perhaps a plaque or shield. This falls in well with the scheme

to have simple rooms with fine proportions—a much harder thing for the architect and decorator to attain than the old lavish effects. Walls, neutral in themselves, are treated as backgrounds for objects of art.

This sort of over-mantel treatment is, in a way, a reversion to the simplicity of Elizabethan times, when, if a coat of arms were not used, the ornament most preferred was a painting, as likely as not a Dutch portrait.

#### FLOWER AND FRUIT PICTURES

Light and cheerful effects, in the very best taste, have come with the use of flower and fruit pictures, which give a fine air of distinction to a room and have the merit of fitting in with almost any scheme of furnishing. So great has been the demand of pictures of this class that thousands of them have been brought from Europe in the last few years. A long list of capable artists of the past headed perhaps by Van Huysum, left these ornamental flower and fruit pictures for American home builders, as well as hundreds of their nameless followers whose pictures are also full of beauty.

Some of the most ambitious over-mantel schemes, transplanted from England, were placed in Castle Gould, at Port Washington, L. I., by William Baumgarten & Co. In the dining-room is a stone hood on which is placed an old English coat of arms, poly-

chromed, and in the library is a coat of arms and crest carved in oak. Other notable effects by these galleries are the elaborate Henry II over-mantel in the home of Mrs. T. A. Sperry, at Cranford; a stone Renaissance effect with the bust of a Roman emperor in Mr. Daniel G. Reid's residence at Irvington and the tapestry panel effect in Mrs. Guthrie's house at Locust Valley.

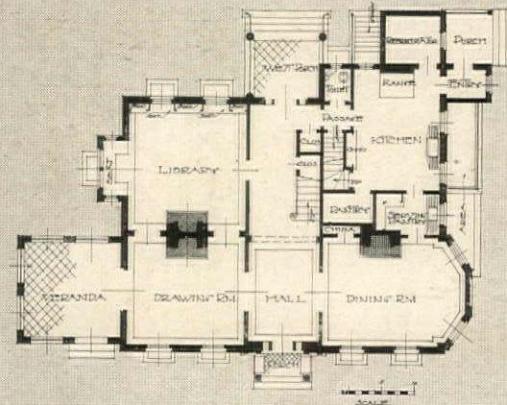
Warwick House inclines to the use of paintings, some tasteful examples being the over-mantels in the apartment of Mrs. P. H. Stewart, in New York, with an Italian effect, with a portrait, in the dining-room and the use of a Morland print in the living-room. Warwick House is doing a Georgian over-panel with a portrait in the Whitelaw Reid country house at White Plains.

Especially dainty is an over-mantel in the bedroom of Mrs. George F. Baker, Jr., also of New York, comprising a little English pastel portrait in a Venetian setting, planned by Karl Freund. To the same decorator is due a beautiful over-mantel effect in the reception-room of Mrs. I. J. Herszeg's New York house, consisting of two Old English embroidery pictures set with mirrors. Typical of the Georgian style is an over-mantel done by Angelica Kauffman for Rathfarnham Castle, Ireland, now on exhibition at Mr. Freund's galleries.

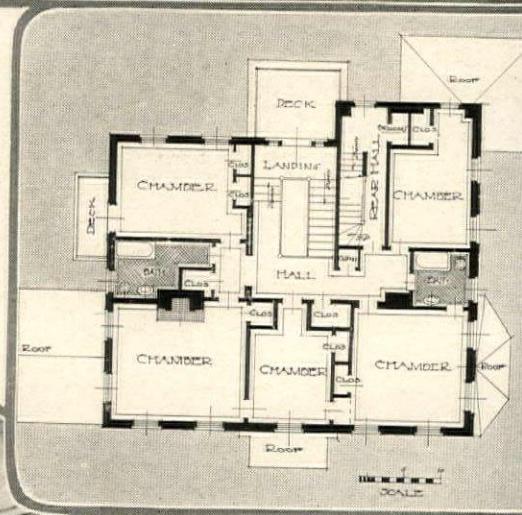


Lorraine Windsor, Decorator

*Distinct value is given the fireplace in this drawing-room by the over-mantel painting. It centers interest in the spot. The room, which is in the residence of Charles Adams, Esq., of Chicago, is carried out in ivory satin hangings and walnut and ivory antique furniture*



The design of the house is a combination of various typical New England Colonial elements modified. Houses much of this character are to be seen today in old Salem and Portsmouth. They date from about 1800. In the white panel blinds is also found a suggestion of Philadelphia Colonial influence. The scheme is simple and dignified



The first floor plan shows a house-depth hall with library and drawing-room on one side and dining-room and service quarters on the other. The porches and verandas are paved with red quarry tile and the floors are white oak



## THE RESIDENCE OF HENRY W. BLAKE, Esq. AT ENGLEWOOD, N. J.

HAYS & HOADLEY, Architects

On the second floor the chambers are arranged in suites around a large hall. There is a plentitude of light and ventilation from numerous windows. Large closet space is also available. The rear hall arrangement is original

The architecture has "come through" to the interiors, which have been finished in Colonial style. The dignity of the woodwork in the dining-room is typical of the general architectural backgrounds of all the rooms of the house. Incidentally, this overmantel treatment is an excellent example of the proper arrangement for that part of a dining-room

## FRESH BERRIES — WITH CREAM

Wherein the Wares of the Howling Huckster and the Avaricious Fruit Store Man Achieve that Elusive Perfection Through the Medium of the Home Garden

ROBERT STELL

HERE is nothing particularly musical about it—that elongated howl of the huckster beneath your window. Indeed, his voice is distinctly harsh when unmellowed by the distance, and his enunciation atrocious. About all you can understand is that he has berries of some sort for sale and that they are fresh; whether they be black-, straw- or raspberries is lost in the middle motive of his song in *B-Flat*. Yet, you are somewhat less than sated if those two relatively understandable words do not make you hungry.



avy bearing bushes can result  
ly when wisely selected and  
well cared for plants are used

Black raspberries should find a place in the small fruit border. Many prefer them to the red form



Blackberries, as well as raspberries, must have a supporting trellis to which the canes can be tied. A good one is made of stout wooden posts with connecting strands of heavy wire

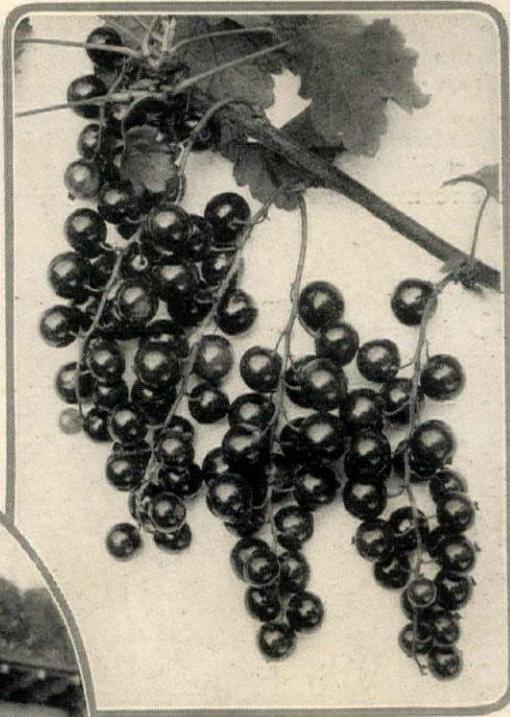
Naturally! Good berries, regardless of variety, are an epicurean treat in themselves. Notice, please, that I specify "good"—the ordinary fruiterer's "Yes, madam, very fine today—and only thirty cents a box. How many will you take?" is sometimes susceptible of doubt. Sadly enough, the same is often true of the leather-lunged huckster's vociferations; so when you really hunger for the best obtainable, I can offer just one bit of conscientious advice:

"Grow them yourself."

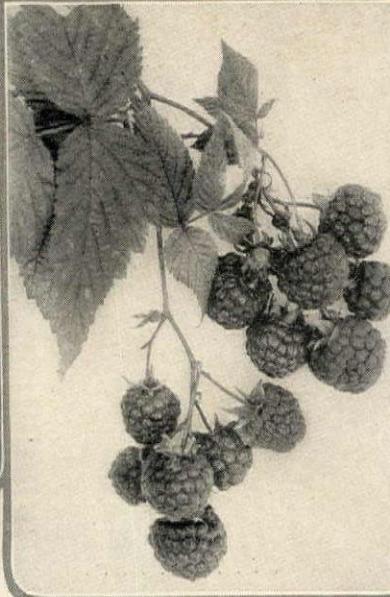
Strawberries come in for their share of attention elsewhere in this issue, so the paragraphs which follow have to do merely with the so-called cane fruits. Blackberries, raspberries, currants and gooseberries—these four are the most popular sorts in this country, and perhaps the most easily grown. Granted proper selection, a suitable location and the right sort of care, there is no reason why you should not raise fruit which, because it ripens on the stem instead of in the basket, and because it comes to the table indubitably fresh, boasts a perfection that the market product cannot hope to attain.



The best red raspberries, when grown at home, lack the somewhat pithy character of those in market



Unlike the true cane fruits, currants bear only on mature and thoroughly ripened, hard wood



There is no mystery or magic about the successful cane fruit garden. It should have a fair share of sunshine, good soil (a trench dug 3' deep and filled with a mixture of  $\frac{2}{3}$  soil and  $\frac{1}{3}$  well rotted manure is best), plenty of moisture, and a supporting trellis for the blacks and raspberries. Early spring is the time for setting out, and while the crop for the first year will be negligible, the second season should see an abundant yield.

Provided the strip selected for the small  
(Continued on page 74)



**H**ERE is an odd rumor. Some good woman, intent on having her home in the best of taste, writes, "I hear that pictures are going out. Is this true?"

The vision this conjures up! You see the Louvre and the Metropolitan deserted—windows boarded up, huge padlocks on the doors, weeds growing in the driveway, a policeman asleep on the top step by the entrance. You see the Sargeants and the Henris drifting about the avenues rattling little tin cups, or going into the more lucrative business of laying bricks. You see the lovely Fragonards and Watteaux dumped on the garbage heaps of the city, along with the wornout discards of a day.

A mad vision? Granted. Yet if pictures were going out, the results might not be so different after all.

But pictures are not going out. The things genuinely essential to life never go out of fashion. They are integral elements, and the more the world becomes civilized the higher are they valued. To live without pictures would be as unthinkable as living without music, without rainbows, without good deeds and laughter. They are essential to life. They are essential to a home, which is the heart of life. They are as necessary to the complete decoration of the rooms of a home as chairs and tables.



the elements. The caveman had his bench and his ledge table. He also had his walls, and on them scrawled his visions of mighty deeds and loveliness.

the wall, then, that decides the final character of the

Read down through the history of architecture and you find that invariably the architecture "came through" to the walls. The transition from one historic period to another was a transition from one wall treatment to another. From the furniture that "came through" to the walls were taken the that decided the character of the furniture. Between the environment (which created the type of architecture) and chairs fashioned by cunning workmen, stood the walls. There has always been a writing on the wall that told men of the which were to come to pass.

Against these walls we live and at these walls we look. are backgrounds to life; they should be inspirations to us. What goes on them will stamp the individuality of the room oftentimes the type of life lived in the room and the type of the age. The room in which life is active, busy, and stirring, requires a restful background to act as foil. When to-day life is of this character men must have walls that inspire them to peace and contentment. They must have walls on which they can read the hand-writing.

It is not enough that we have chairs to sit in and tables to eat at. If these were all we needed life would be of a very low indeed. We must be able to look upon walls that satisfy demands of something more than the mere physical requirements of aching bone and tired muscle. We must have pictures on the

**E**VEN before men thought of kindly deeds they took to drawing pictures on the walls and to fashioning the utensils of everyday life into things of beauty. An inherent craving was thereby satisfied. . . . In this year of grace, other cavemen fashion things of beauty and cover canvases with visions of terrible and lovely things. Paris and London and Berlin are holding their exhibits of "trench" art. The latter-day caveman must seek some satisfaction for his soul in the midst of murderous warfare.

The artist stands in much the same position. His work marks the transition between cave days and the present, cave habits and civilization. His expressions of beauty, grown more marvelous with the years, have become more treasured. The same folk who lament the loss of life in warfare also lament the loss of great works of art, because art has become essential to life and to destroy the creation of a master hand is almost akin to destroying ruthlessly the tender life of man.

Conceive the world without pictures and you conceive chaos. Pictures are stabilizers. They can be weighed against crime and passion and gross materialism and ugliness, and never be found wanting.

So then, when for some commercial purpose the rumor is spread abroad that pictures are going out, we might just as well throw all the good things of life into the discard. For when the appreciation of good pictures passes from us there will also pass the appreciation of honest workmanship, the sense of rhythm, the understanding of line and contour—expressions into which the vision of the artist crystallizes itself whether his medium be a chair, a vase or a painting.

**A**LL decoration is based first on the requirements of comfort and convenience. The chair must be comfortable to sit on—much more comfortable than the floor, else why chairs? It must be convenient—light enough to move about so that the furniture of the room can be grouped into centers of work and play—the window where we read and write, the hearth where we play and rest. The bare essentials of a room—a chair, a table, a bed—contribute to the bare essentials of physical existence.

But to stop decoration there would be as absurd as wearing no more clothes than are necessary to protect us against

**T**HE good woman who wanted to know if pictures were out had wisdom in her question. Bad pictures, cheap pictures, futile pictures are going out. The survival of the fittest fundamental in art. There was also wisdom in her question because no longer cover our walls with pictures. Our busy American demands the soothing foil of restful backgrounds whereon may look for peace and beauty enshrined as it should be—the writing on the wall.

And in enshrining beauty as it should be lies the secret of modern decoration. Have only the necessary furniture in a room, but have it of honest workmanship, of good line and good proportion. Place it so it will be convenient and comfortable and suitable to the best advantage. Let your walls meet the requirements of your life. Hang on them only such pictures as you will always be content and happy and proud to live with. And place them so that they will give the best that is in them to those who look at them, their visions of light and shade for the things which life creates.

\* \* \* \* \*

### THE FRANTIC ASTRONOMER

At night, before I go to bed,  
I look up at the sky:  
I see the Dipper overhead  
Hanging out to dry.

That Dipper, so isosceles,  
Is hard at work all day:  
To keep the Moon supplied with cheese  
It churns the Milky Whey.

—Christopher Morley.

\* \* \* \* \*

**A**RE pictures going out? Rather they are coming in. Americans need pictures. No nation under the sun needs them so desperately. No national character stands in greater need of pictures on the wall.

We read that the currents of art are turning toward America. The demands of war have made Continental owners sacrifice priceless works for what will fetch here. The ill wind has blown us this good opportunity. Slowly the center is shifting from the old world to the new. Americans will be able to buy upon here at home—and even own—great works that hitherto they traveled thousands of miles to see.

Let us make the most of this opportunity. Let us cherish the works of many hands. Let us read the writing on the wall—the writing Americans can inscribe themselves—the appreciation of pictures in the home.



Photograph by Julian A. Buckley

## A N INTIMATE DOORYARD

*An architect alone cannot make a house nor can Nature alone make one. Together they can create a work of great charm and beauty. Here the architect made the house—James T. Kelley's, at Philips Beach, Massachusetts—and Nature made the setting. That is how the intimate dooryard came to be. Kelley & Graves, architects*

# THE DELICATE BEAUTY OF CHINESE PORCELAINS

GARDNER TEALL

*Although the modern reproductions of the old Chinese porcelains cannot compare in every detail to the originals, they are sufficiently faithful to satisfy the most fastidious decorator. The originals of the illustrations shown here are in the Altman Collection of the Metropolitan Museum of Art. The names of shops selling originals and reproductions will be furnished on application to The Information Service, 445 Fourth Avenue, New York City*

*With countenance of glazed hauteur and shining parti-colored garments—the goddess Ku an Yin, Ming Period, in porcelain*

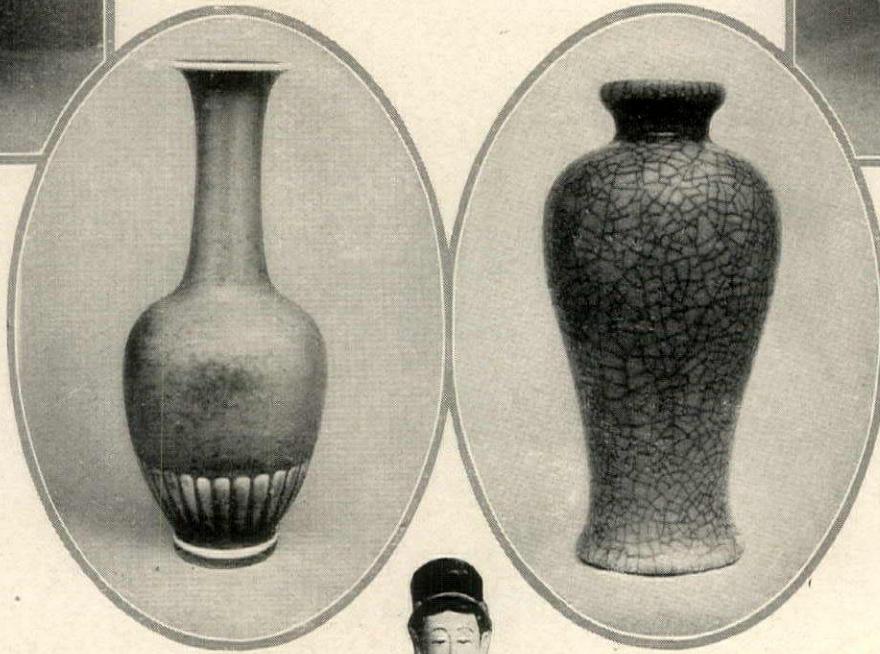


*Proclaimed of the "rose family" by its dominant raspberry pink, this jar is of the Ch'ien Lung Period*

NOT to know something of Chinese porcelains, their history and their periods, is to be denied a pleasurable interest. The old porcelains of China are the ancestors of all the chinaware of the world, and never have the finest antique *fabriques* of the Celestial Kingdom been surpassed or even equaled in beauty and texture.

The potter's craft, as we all know, had its origin in the dim ages of the past. Even the discovery of true porcelain must be dated so far back that we have no authentic record of the era of its origin.

The literature of China ascribes the invention of true porcelain to some twenty-five hundred years before Christ, but we cannot be certain that the art of porcelain-making was known and practiced until, perhaps, after the 7th Century. While Chinese literature of the early periods abounds in references to porcelain, we have not a single authentic dated piece of the very early dynasties. It seems plau-



*Characteristically Chinese in conception is this misty peachbloom vase, with pale shiny glaze. It is a product of the K'ang Hsi Period*



*An apple green crackle vase—but this may mean the color of succulent young leaves, pale emeralds, delicate jades. K'ang Hsi Period*

*A temple jar of the I Hsi Period shows the so-called "Hawthorn" pattern, white blossoms on*

sible to advance the date of that true porcelain invention or discover it. Han Dynasty (206-220). Okakura, an eminent Japanese connoisseur and authority, has suggested to the alchemists of the Sung Dynasty came accidentally upon the discovery of the wonderful porcelain-glaze.

The literature by Chinese authors of the Sung Dynasty is rich in references to porcelain. Poet Tu (803-852), in his poem, says:

"The porcelain of the Sung kilns is light yet strong. It rings with a low jangle and is famed throughout the city."

The fine white bowls surpass hoar frost and

The white bowls of Hsing-chou in Kiangnan and the blue bowls of Yuen-chou in Kiang were highly esteemed and celebrated in song and story.

The Arabs and Chinese were conducting a flourishing trade during the 8th and 9th Centuries. To Soleyman, one of the Arabian traders who wrote an account of his journeyings, we owe the first mention



*Paler than the lapis lazuli some of the Hawthorn jars display, these blues have a soft loveliness and graceful formality. K'ang Hsi Period*



*On a background of polished black—vivid green, white, yellow and grey. K'ang Hsi Period*



*Covered jars of the Yung Ching Period, the surface of each a springtime tapestry woven in brave colors on a background of tender green*

na in the literature of the world outside the Empire. "They have," said he, "in a very fine clay with which they vases which are as transparent as water is seen through them. These are made from clay."

The time of the Emperor Shi Tsung (59) of the brief Posterior Chou Dynasty established at K'ai-fêng-fu prior to Sung Dynasty, an imperial rescript of porcelain "as blue as the sky, as white as a mirror, as thin as paper and as light as a musical stone of jade."

The porcelains of the times we have had to seem long since to have disappeared and the only knowledge of them we have today is through the literature of their contemporary writers.

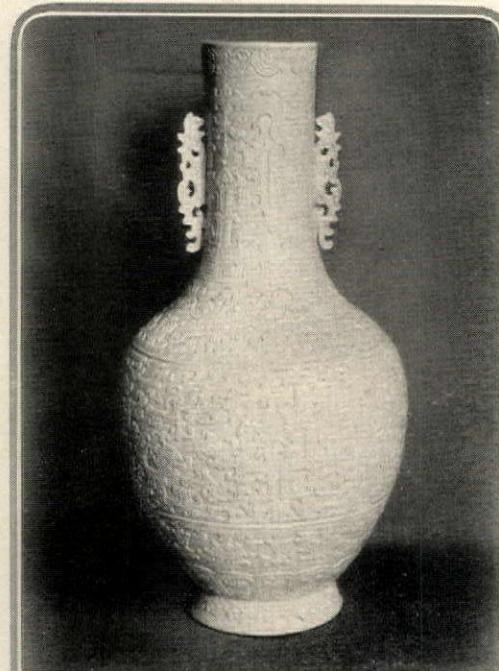
Sung Dynasty (960-1280), the Yuan Dynasty (1280-1367) and the Ming Dynasty (1368-1643) open up to us surer knowledge specimens of the time are available to us. The porcelains of the Sung and Yuan Dynasties should be classed together.

The ceramic production (*yao*) in the province of Honan in the town called Ju-chou-fu—a Sung Dynasty is therefore designated as *Ju-Yao*—famous for the qualities of its blues. Chinese poets assure us rival the blossoms of the *Vitex incisa* shrub, "sky Blue Flower" of the Chinese.

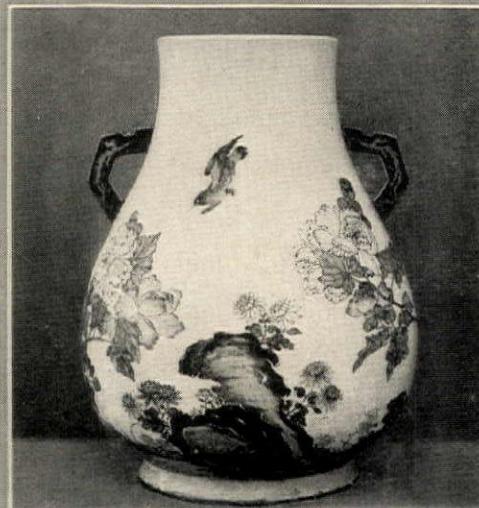
#### SUNG AND YUAN PORCELAINS

Imperial Ware of the Sung Dynasty—the *Kuan Yao* (two Chinese words meaning "official ceramic production"). There was the *Ko Yao* porcelain, the crackled ware; and the *Ting Yao*, a thin having a delicate resonant body. It seems to be the most commonly met among the wares of the Sung porcelain. The *Lung-ch'üan Yao* of the Sung is the famed Celadon Ware made in the province of Chekiang. The Celadon of this dynasty is distinguished by a sprout green color. The Celadon of later periods turn more either to emerald-greens or to sea-green hues.

*Chün Yao*, Dr. S. W. Bushell tells us in his introduction to the Catalogue of the Collection of Chinese Porcelains, recently loaned to the Metropolitan Museum, was a kind of faience made at Chün-chou, now Yü-chou, in the province of Honan. The glazes were remarkable for brilliancy and for their manifold varieties of color, especially the transmutation glazes, composed of flashing reds, passing through every intermediate shade of purple and blue, which have hardly been equalled since. The great variety of glaze turned out here in former times may be gathered from a list of old Chün-chou glazes sent down from the palace to be produced at the Imperial potteries at K'ê-tê-chén in the reign of Yung-chêng (1723-1735), the list comprising (1) rose crimson, (2) *Pyrus japonica* pink, (3) auburn-purple, (4) plum color, (5) mule's hair, (6) yellow-millet color, *mi-sê*, (7) blue, (8) furnace transmutations, *yao* or *flambés*. These were all reproduced in due course during the first half of the 18th Century on porcelain, and the white body was in marked contrast, it is told, with the sandy, ill-levigated body of the original pieces. The only living porcelain ware of the Sung



This vase of dead silvery white personifies opaqueness, suggestive of white taffy. Ch'ien Lung Period



Delicate as the tones of an Oriental print, this design overlies a milky blue background. Yung Ching Period



Blue and white—a fuzzy Chinese dog and a bird chat on this straight-shouldered jar. Ch'ien Lung Period

Dynasty which requires a word of notice is the *Chien Yao*, produced in the province of Fuhkien, where the black enameled cups with spreading sides, so highly appreciated for the tea ceremonial of the time, were made. The lustrous black coat of these cups was speckled and dappled all over with spots of silvery white, simulating the fur of a hare or the breast of a gray partridge, hence the names of 'hare's-fur cups,' and 'partridge cups' given them by connoisseurs at the present time.

"These little cups were valued also by the Japanese at immense prices, and were mounted by them with silver rims and cunningly pieced together when broken with gold lacquer."

#### THE COBALT BLUES OF MING

We now come to the Ming Dynasty (1368-1643), and in the reign of Wan-li (1573-1620) the art of making and decorating porcelain had so advanced that native contemporaries were fond of declaring that there was nothing that could not be made of the porcelain. It has been said of true porcelains of the Ming period that they look their age and that they never fail to disclose their period to the initiated eye. The cobalt blues came into favor in this period, and it is also the time of the famed "Mohammedan blue." European and American collectors have given a great deal of attention to the Blue-and-White porcelains that came in with the close of the Ming Dynasty. It was between 1662 and 1722, however, that the very flower of the Blue-and-White porcelain was produced. This marks the reign of K'ang Hsi.

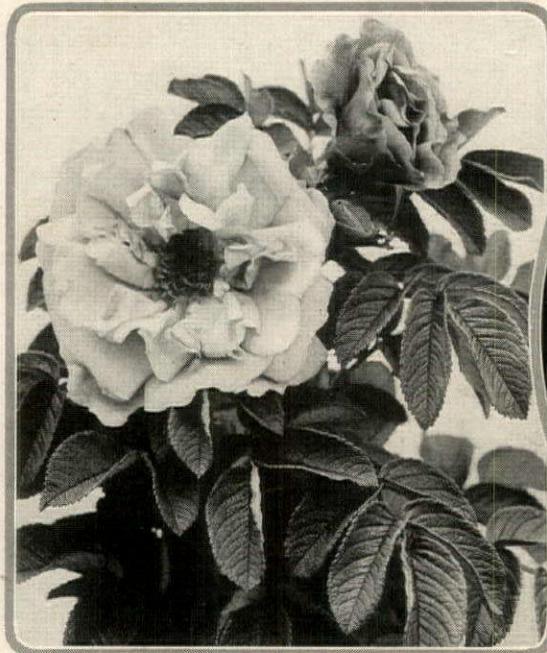
The K'ang Hsi Period was the culminating one of Chinese ceramic art. Says Bushell (in "Chinese Art") : "The brilliant renaissance of the art which distinguishes the reign of K'ang Hsi is shown in every class; in the single-colored glazes, *la qualité maîtresse de la céramique*; in the painted decorations of the *grand feu*, of the jewel-like enamels of the muffle-kiln, and of their manifold combinations; in the pulsating vigor of every shade of blue in the inimitable 'blue and white.' Porcelains of the *famille verte* class pervade the period, while those of the *famille rose* class may be said to have ushered in its close. The greens that give the porcelains of the *famille verte* and the *famille rose* classes their names are indeed gem-like in their beauty. Precious, too, to the collector are the Blue-and-White or the Black Hawthorn jars of the period. Hawthorn is a misnomer, for the prunus blossom and not the hawthorn blossom furnishes the motif of the decoration.

"These charming jars, originally intended to hold New Year's gifts of fragrant tea, are painted with a floral symbolical design appropriate to the season. The prunus flowers are bursting forth in the warmth of returning spring, while the winter's ice seen through their meshes is just melting. Other jars are strewn with single prunus blossoms and buds reserved in white on a pulsating blue ground, cross-hatched with lines of darker blue to represent cracking ice."

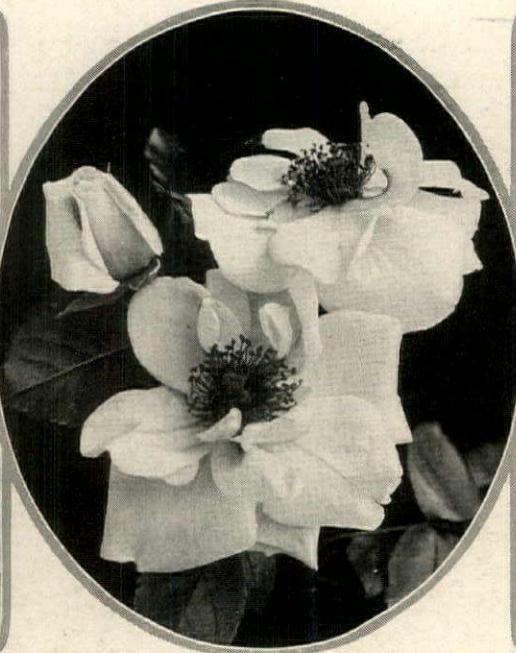
#### GLAZE AND MARKS

The master-quality of fine porcelain is its glaze and the glazes of old Chinese porcelains have never been surpassed. The

(Continued on page 68)



The rugosas stand first in the list of good hedge roses. They reach a height of 6' to 9' and their foliage is especially thick and attractive



Silver Moon, a superb hardy climber, is white with yellowish stamens. Its delicately fragrant blossoms, 4" in diameter, are borne on strong stems 12" to 18" long



Over the outside of the moss rose buds a curious moss-like covering which adds to their attractiveness. Above is Gle de Mosses

## THE EVER ESSENTIAL ROSE

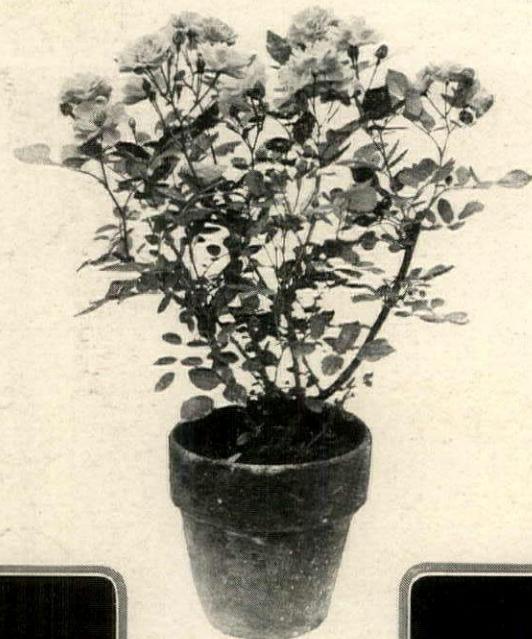
Is More Worth While Today than Ever Before  
—New Types and Varieties and How to Care for Them

F. F. ROCKWELL

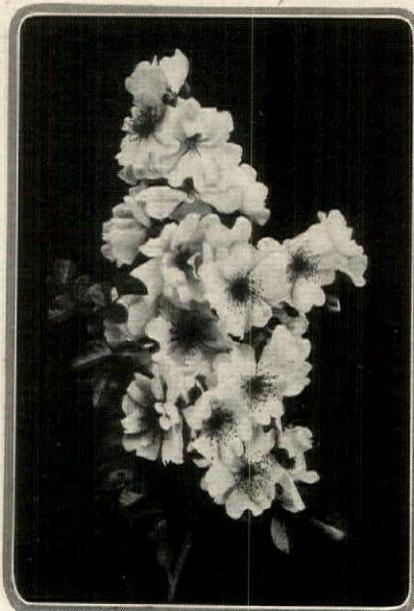
**I**T is unnecessary to enter any special plea for the rose. Since the dawn of romance and poetry hers has been the first place, not only in literature, in lore, lyric and lay, but in popular fancy and the affection of many as well.

In ancient Greece the rose was sacred to Aphrodite—who, by the way, was a feminist of parts, being the Goddess of Gardens along with her many other social, religious and irreligious activities. And the rose has been the most international of all flowers. It has graced the songs of the immortals in all climes. At the hand of the tent-maker in a Persian garden at Naishapur, or where Sappho touched her lyric lyre, or some Gaelic bard entwined it in his melodies, the rose has lent itself to the spirit of a people.

Ranging from the heavily scented, densely folded petals of deep yellow or dark crimson—gold and blood!—to the frail but inexpressibly charming beauty of the most delicately flushed or purest white single form, it is small wonder that the appeal of the rose is universal; that in its infinite variety there is a flower not only for every person, but for every mood; and that while, in popular enthusiasm, other flowers may come and go, the rose



The baby ramblers can be grown in pots or outdoors



One of the finest of the Wichuriana hybrids—Milky Way

Ophelia is a splendid hybrid tea, salmon-flesh in color

loses not in favor, but goes on. Ancient as the rose is, however, it is no exaggeration to say that within last two decades more has been done to develop and perfect it, and make it universally available, than in all the previous centuries. We have not yet reached the end. In fact, it is the well considered opinion of many of the best informed rose breeders that at present we are only at the beginning of a new era in the development of this wonderful flower, and that the next few years will see even more remarkable achievements than ever before.

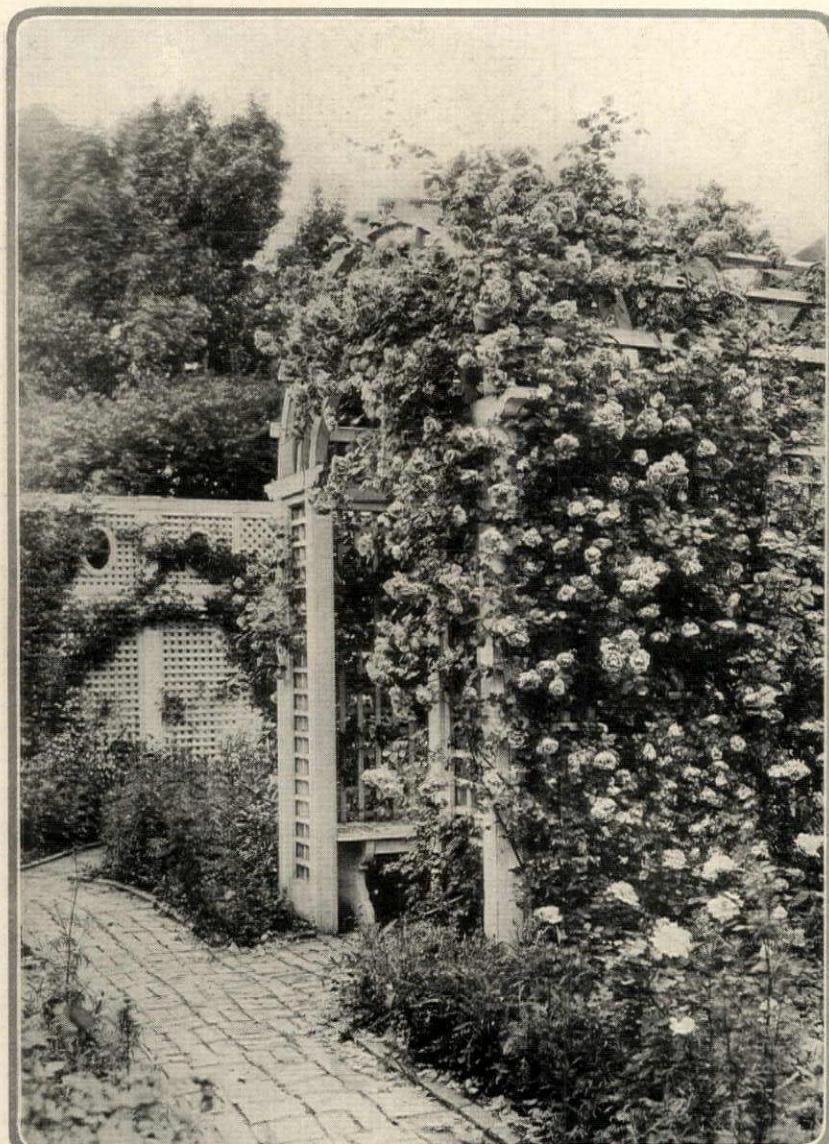
Among garden roses, while we have forms and colors which leave little to be desired, there is much room for improvement in hardiness, in disease resistance, in good growth of foliage, and in color. Color; fragrance, size of flower (size and strength of stem); ever-flowering tendency, character of fragrance, and hardiness. These characteristics have been considered in every variety, so even the layman will see that it is a tremendous task the hybridizer to breed a flower which will score high where nearly dried on all other points. While breeding has

must continue to be, a labor of love, unless more science and system are being brought to it every year, and these things begining to tell.

#### THE OPPORTUNITY

He who would have—and who would not?—not wait for that rose manium which some enthusiasts dream of. With the now available, they may had under almost all conditions, and from one end of season to the other—every around the year, in fact, you have some greenhouse time which may be devoted them. The range of kind type," as distinguished varieties, is not even yet recognized as widely as it could be; but information in direction is fast becoming common property. One now have roses, if the s are carefully selected, in just any place where there room for a plant to grow the grounds—or, if put in a window box. June will the "month of roses;" now, for every thousand hours that morning brings evening takes away, on

*beds where a mass of color is desirable, as below, the baby ramblers are the thing*



the morrow we can have, if not a thousand more, at least a goodly number.

#### FACTORS OF SUCCESS

No matter how many good roses there may be available, however, the price of success with roses must be a careful study of their requirements and eternal vigilance in seeing that they are supplied. To avoid plunging at once into a sea of detail in which the beginner might feel hopelessly lost, I have attempted to classify here, under four general headings which will be easily understood, all of the various things to which attention must be given.

*First*, the selection of suitable types, varieties and plants for such conditions as exist in any particular case.

*Second*, the providing of conditions which will be congenial and stimulating to roses in general and to the kind selected in particular.

*Third*, culture: such practice in the way of planting, cultivating, manuring, supplying moisture, fertilizing and pruning as experience has shown to be best.

(Continued on page 84)

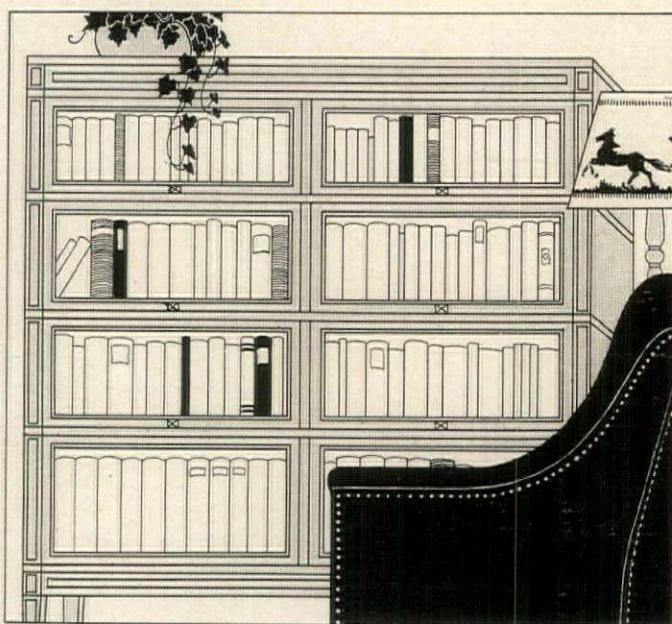
*Do not forget the climbing American Beauty if you have an arbor to be covered*



## MEN'S FURNITURE FOR MEN'S ROOM



Assembled above is a group of excellent furniture for a man's study or library. The refectory table is of walnut, 30" by 78", \$77.50. Long bench, also of walnut, 15" by 72" by 17" high, \$35. At back is a commodious oak Welsh dresser in Jacobean design, 20" by 66" by 74" high, \$140. To right of table is a seated chair covered in denim, \$90. It can be upholstered in any other fabric with relatively more cost. The small bench by it is walnut, 14" by 22" by 17" high, perfect for a smoking stand, \$24.50. The chair to left of table, 34" high all, \$27.50. The lamp is of Jacobean design executed in carved oak, 29" high containing two lights, \$31. Simple shade of shirred silk 26" wide, \$24.



*At last—a sectional bookcase suitable for the living-room! This Sheraton design in mahogany with ivory lines, \$104. In dull finish without ivory, \$94*

*Windsor chairs invariably please men, and this type is excellent for its strength and lightness. It may be had for \$9.75*

*To right, upholstered Queen Anne armchair in denim, \$58. William and Mary desk of mahogany, 22" by 43", \$95. Mahogany desk chair, \$14. Smoking stand with glass ash receiver, 26" high, \$2. Lamp on desk, of gold and black lacquer, \$6.50. Black and gold-damask shade, \$4*



*We believe in giving Father a chance, and this furniture has been especially selected for him. It can be purchased through The Shopping Service or we will supply the names of the shops when you write to the Service at 445 Fourth Avenue, New York City.*

# HAT A FIFTY-FOOT GARDEN WILL GROW

Ample Returns in Fruit and Vegetables Achieved by System and Careful Distribution of Space

MARY RANKIN THOMAS

FIFTY-FOOT garden can be made to supply the table of the average of five persons with fresh vegetables all the year round. If supplemented a three-sash hotbed it will furnish things several weeks in advance of season. If surplus vegetables are had at home, the garden's products may be enjoyed during the entire year.

There are two ways of planting a garden to give the best results, depending upon whether the owner wants it to do for him.

One may make a permanent garden which will yield some of the berry bush fruits, smaller trees and perennial vegetables, besides the necessary "truck;" or he may plant only the customary annual vegetables. Either method is good while, though, of course, where the home is owned, a permanent garden is better, not only because of its greater variety but also because it is less expensive in the long run. But where a garden is temporarily needed, it would be better to utilize the entire space for the short time required for the vegetables. If there should happen to be too much for family consumption, during the winter, none need be canned, for canning may be done at home so easily and cheaply, and some canned vegetables are so good, that a supply of them would go far towards reducing the winter living expenses of the family.

The suggestions in this article are for a permanent garden, but only changes to be made for temporary

gardening would be the substitution of Irish sweet potatoes for the fruit, rhubarb and asparagus, with the space given to the vegetables usually planted, the varieties and quantities being governed by personal tastes. Potatoes are omitted from the permanent garden because they require more cultivation, which is deeper than can be given with the wheel hoe.

## EXPENSE AND CARE

The expense of the garden may be small if the work is done by a hired man or by members of the family. One plan is for the man of the house and his wife to have the responsibility for the garden, with the help of the children. If he happens to be a lover of nature which makes of him

a born gardener, he will not pass on to a paid worker the pleasure that is to be found in digging the ground, in planting, in watching the little green things come up, grow, blossom, and mature. He will keep this happiness for himself and his family, especially for the children. It is well to have a man spread a two-horse load of manure over the ground and then plow it in deeply, but all other work may be done by the householders in the early mornings and late afternoons; for a little, regularly done

reliable Cuthbert or the new, ever-bearing St. Regis. Cuthberts are larger, but the St. Regis bears the first season after planting and continues to fruit until frost.

## THE FRUIT TREES

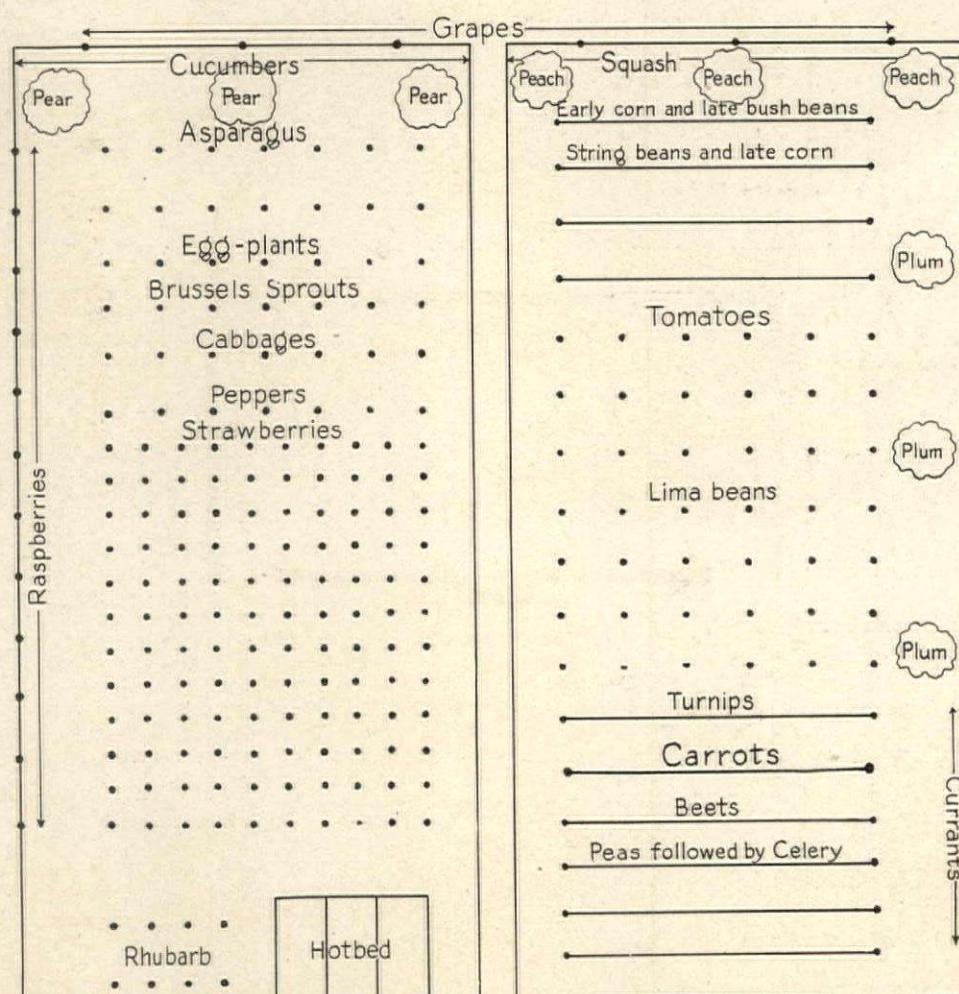
Three feet from the back fence, on one side, place three Bartlett pear trees, or two Bartletts and one Duchess, 10' apart. Six grapevines are trained over the back fence, three Concord (black) on one side, three Niagara (white) on the other, 8' apart. On

the opposite half of the garden, 3' from the back fence and on a line with the pear trees across the walk, place three peach trees, 10' apart, one Mountain Rose (early), one Elberta (mid-season), and one Late Crawford. Along the lower end of the fence on that side of the garden, place three plum trees, 10' apart, one Green Gage, one Abundance, one Burbank. Between the plums and the upper boundary line of the garden, set out five Victoria currant bushes, 3' apart. For a year or so, while the fruit trees are small, a row of early vegetables may be planted in between, such as lettuce, radishes, peas, or beans. The fruit may be planted in either the fall or spring, in October, March or April.

In the spring the first thing to do is to make the hotbed, which we will locate, in a space 6' x 9', next to the central walk and on a line nearest the dwelling house. This hotbed of three sash will give all the seedlings for transplanting, besides early

and late lettuce and radishes for the table. The space should be dug out 18" deep and a little larger than the frame of boards which is built around it, 2' high at the upper side, 1' lower at the opposite side. Good stable manure is now put in to a depth of 18", then a 6" layer of good soil mixed with sand, half and half. The sash is put on and the bed allowed to heat. The temperature will rise rapidly for a few days, then subside. When it reaches 90° the hotbed may be planted. The best way to do this is to take a piece of board, 2' or 3' long, and make shallow rows by pressing an edge of the board into the soft earth, spacing the rows 6" apart. Now sow the tiny seeds and with the hand or trowel cover them lightly; then firm the soil with

(Continued on page 66)



*Intensive gardening as mapped out on the plan above will bring remarkable returns if proper attention is given to cultivation. The first year's yield of vegetables should be worth \$30 to \$40. The outlay for the first year should be \$25*

every day, gives much better results than a day's work once or twice a week.

Vegetables should be planted in long rows running north and south, if possible, since they will then receive the maximum amount of sunshine and be easily cultivated with the indispensable wheel hoe. The old-fashioned beds are things of the past.

We will assume the garden to be a square 50' x 50', with a 2' walk down the middle. The permanent features, which will be taken up first, are the hotbed, rhubarb and asparagus beds, and fruit. Place the hotbed and plant the rhubarb across one side of the garden nearest the house, according to directions farther on in this article, and set out along the side fence, from the house to the back fence, and 2' from it, a row of twelve raspberries, 3' apart, either the old

# THE GROUP IN FURNITURE ARRANGEMENT

Showing How Centers of Interest, Work and Play are Created and Space is Conserved

H. D. EBERLEIN and ABBOTT MCCLURE



The group around this fireplace, as shown here and in the view opposite, is a work, rest and play center, the furniture being grouped according to its uses

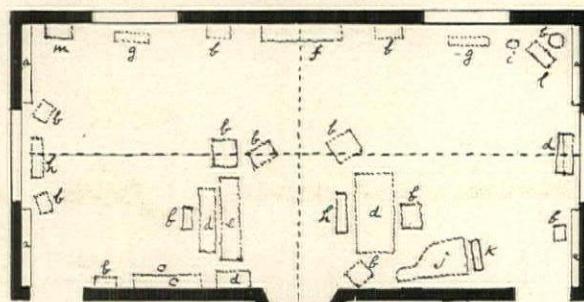
IT is just as natural for furniture to fall into groups as it is for human beings. The primary essentials are, in each case, that the groups be composed of the right units and that they be in the right place in the room.

Since groups there will necessarily be either well or ill composed, either well or ill placed, it behooves us to consider the principles of their successful formation and management, for success in the composing and placing of groups is not the result of chance but of the application of fundamental rules.

A furniture group is a number of pieces of furniture brought together either because of some affinity of function that creates a bond of relationship between them or because of some obvious fitness in creating an agreeable decorative composition.

As an example of the former might be mentioned a tea table with several chairs and a "curate" or plate stand; or, before a fireplace, a sofa with small tables at the ends or a long table in back to hold reading lamps, books and magazines.

As a familiar example of the second sort might be named a console cabinet or table with a mirror hung on the wall above it,



I As it stands, the grouping in the room above is on axes. A—bookcase, B—chair, C—chest, D—table, E—sofa, F—credenza, G—fernbox, H—low backless form, I—stool, J—piano, K—piano bench, L—secretary, M—console

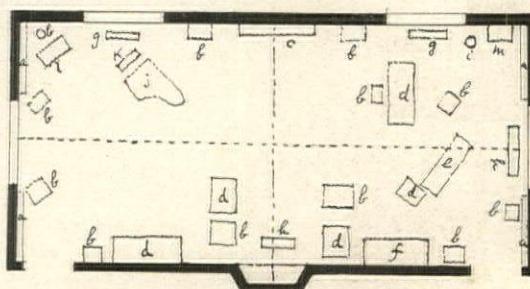
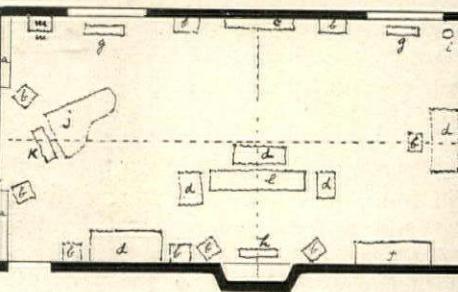
The arrangement on axis is regular, balanced, giving the room the dignity fitting the tapestries, the fireplace, and conserving space.

sconces flanking the mirror and flanking the console cabinet.

The group need not be numerous or large. Indeed, it may consist of one piece. This sounds like an E

nianism! The fact is that one finds a piece of furniture, as, for instance, a coral red lacquer cabinet on a carved stand, that is so pronounced and concentrated in the emphasis of its characteristics that its force would be impaired by the proximity of other pieces. Of such a piece is fully capable of supporting all the decorative interest that one section of a room can stand without muddling the effect and bewildering the eye. It must properly be considered, therefore, a group of one, which it is potentially. Nor must such a piece be large of bulk to entitle it to classification by itself.

The units or individual members which groups are formed may be classified in the first place, as "wall furniture," such as cabinets, cupboards, tall secretaries, cases, mirrors and similar objects which from the nature of their shape, structure or size, must necessarily be placed against a wall. In the second place there is the classification of "floor furniture," th



II Study the key above and the arrangement of this room in another manner on axis. Restful floor spaces are still preserved

The grouping against the wall opposite the fireplace consists of a credenza backed by a large tapestry and flanked by arm chairs

III A third arrangement of this room gives more accustomed treatment of davenport before the fire, tables at ends and long table be

as, all the many different sorts of desks, chairs and the like which may either be set against the wall or brought out in the room.

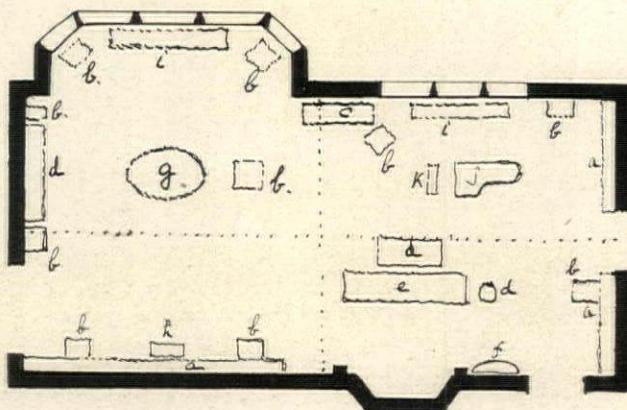
In the same manner groups are to be classed as "wall groups" and "floor groups." A good example of the former would be a long table with high-backed chairs at each end; or a long chest above which is hung a large picture of decorative character or a Chinese screen. A "floor group" might consist of a long sofa facing the fire-place, backed by a table of the same length with a bench or form. This method of grouping naturally admits of more latitude of arrangement.

#### GROUP FORMATION

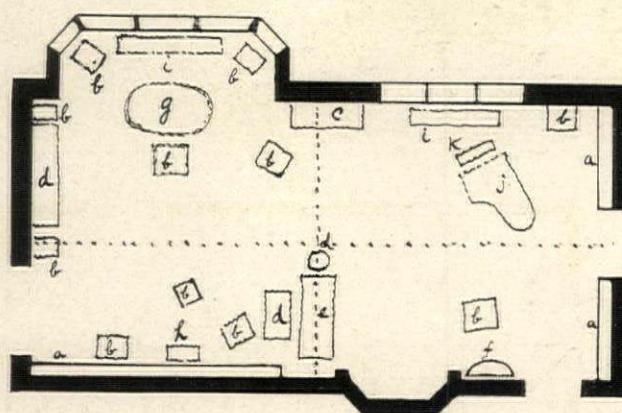
Ordinarily the larger and more important pieces of furniture will become the natural centers about which subsidiary pieces will be grouped. If larger things are well arranged, smaller things, the mobiliary satellites one might almost call them, will themselves fall into fitting positions. The composition of each group must in itself be restrained, coherent and logical. In forming these groups it is exceedingly important to divest one's self of preconceived notions that a certain object or a certain kind of object of necessity must enter into the composition of a room, or occupy a certain place in a room. One must take up the task with a clear, unbiased mind, being guided only by the immediate circumstances, unless one is prepared to put aside everything original and distinctive and to consent to plod along in a groove of sand-papered conventionality. An obsession in favor of convention has spoiled more than one sitting-room by insistently putting the dining-table in the middle, regardless of the shape and general condition of the room, without realizing that physical center is not necessarily the center so far as convenience and interest are concerned.

One of the illustrations shows an English dining-room whose owners did not recognize conditions imposed by the architecture and made a thoroughly satisfactory grouping of the dining-table and its attendant chairs in a bow window opening on a delightful garden. They had an admirable chance to spoil the whole effect by doing conventional thing of putting the table in the middle of the room.

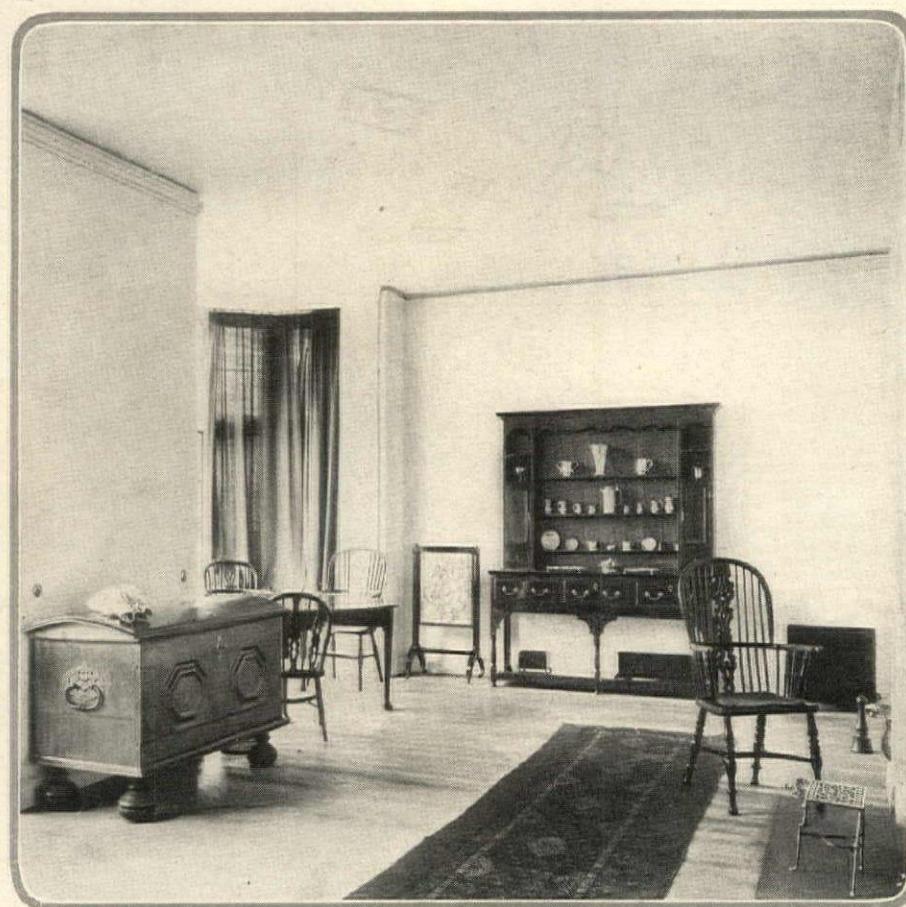
It is easy to deduce the only implied principle that a furniture group should be not merely a visual point of visual interest, but a focal point of practical utility and convenience as well. No matter how fine the furniture, there is no use in displaying its charms un-



*IV Above is shown an irregular shaped living room in which it is impossible to arrange the furniture on the architectural axes. In the diagram there has been created artificial axes and the furniture is arranged on them effectively. A—bookcase, B—chair, C—chest, D—table, E—sofa, F—console, H—tea stand, I—settee, J—piano, K—piano bench*



*V Or again, the furniture can be grouped off axis, in fact, no attempt made either to create or observe an axis. The result is much better and infinitely preferable*



*Finally, the room itself as it is arranged without an axis. In the bow window is a dining corner. The rest of the room serves for living-purposes*

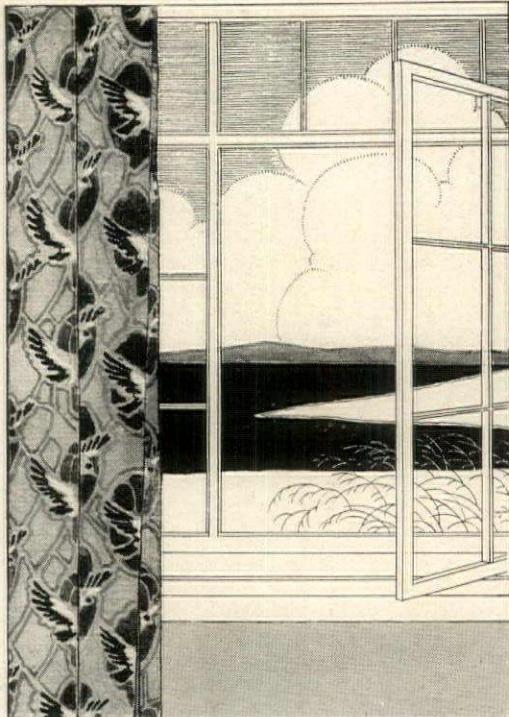
less its system of grouping contemplates comfort and utility first of all. Comfort and utility must be the ultimate tests of the value of the grouping. Furniture that cannot be conveniently used on account of its placing or furniture that obstructs progress through a room is ill grouped. No decorative canon is valid if it is not based on utility—the fundamental purpose of all furniture.

In starting out to arrange the furniture of a room and determine the location of the groups of which the composition is to consist, the first step is to make a careful survey of the architectural conditions which are to supply the background. At this point it will be a great aid to clear planning, as well as a saving of experimental effort, to make an accurate floor plan of the room, or better still a set of duplicate blue prints of the plan, indicating the position and measurements to scale of all door, window and fireplace openings, the projection of the chimney jambs and the position of all lighting fixtures and attachments. On this may be made several trial diagrams, working out the various grouping possibilities and deciding which best meets the requirements. This furniture diagram will be of value in indicating the architectural axes of the room, whether it is ultimately decided to arrange the groups on axis, in a more or less symmetrical composition, or off axis from the room.

#### PLACING THE LARGE PIECES

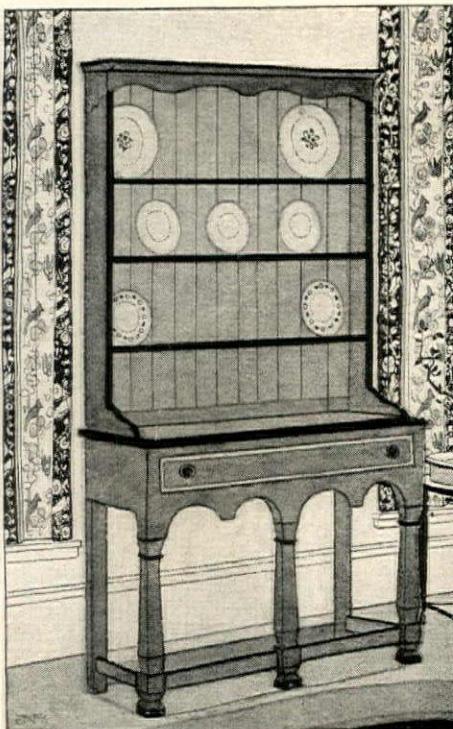
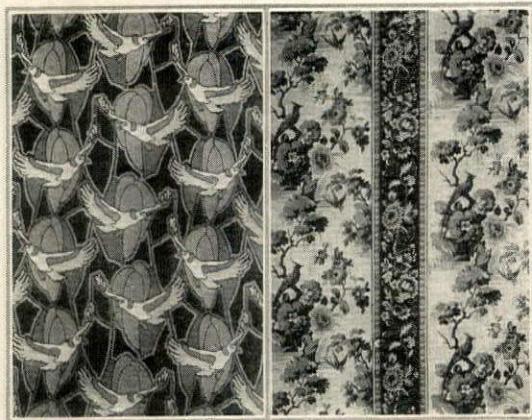
The next step after completing the survey of architectural features is to decide upon the logical placing of the larger and more important pieces of furniture, the nuclei of the group that will be completed later. And in this process we naturally dispose of the "wall furniture" first. In so doing, the character of the pieces themselves will, to a certain extent, determine their placement. For example, a long 16th Century Italian table will naturally have the longest unbroken wall space assigned to it. In most conditions, it would be a bad mistake to set such a piece in the space between doors or windows where it would barely fit it, leaving no room for chairs or other flanking objects. Such a piece demands sufficient space in which to dominate its own group. Moreover, the treatment of the wall space above it must be accommodated to the existing conditions.

In this matter of the relation between wall adornment and furniture grouping it may be observed that oftentimes a certain place has to be assigned to a certain (Continued on page 90)



There's a breath of the sea and wind-swept dunes in this gull cretonne for the seashore house. It comes with black background, old blue and brown designs with birds in yellow, white and mulberry, or a putty background with taupe and blue motifs and yellow, red and tan gulls.

36" wide, 59 cents a yard



Quite European in character is the quail bird design going so well with early English furniture. On a black stripe figures in greys, brown and putty. A cream stripe carries cool green foliage, mauve and mulberry flowers and grey and brown crimson-breasted birds.

wide, 59 cents a yard

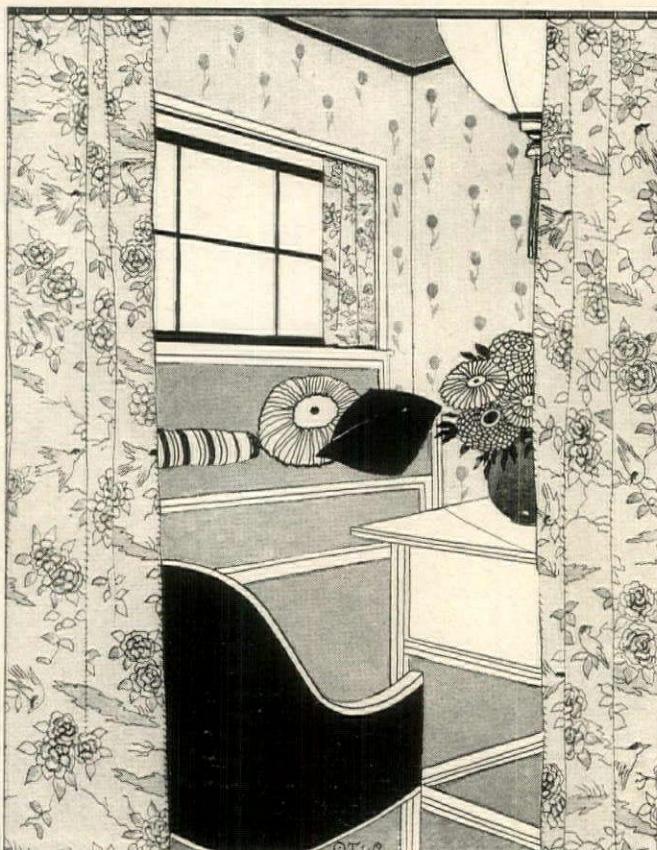


To left and below, a linen that comes in a variety of backgrounds — mustard, black, white and natural linen with rose flowers, brilliant green foliage and bright colored birds.

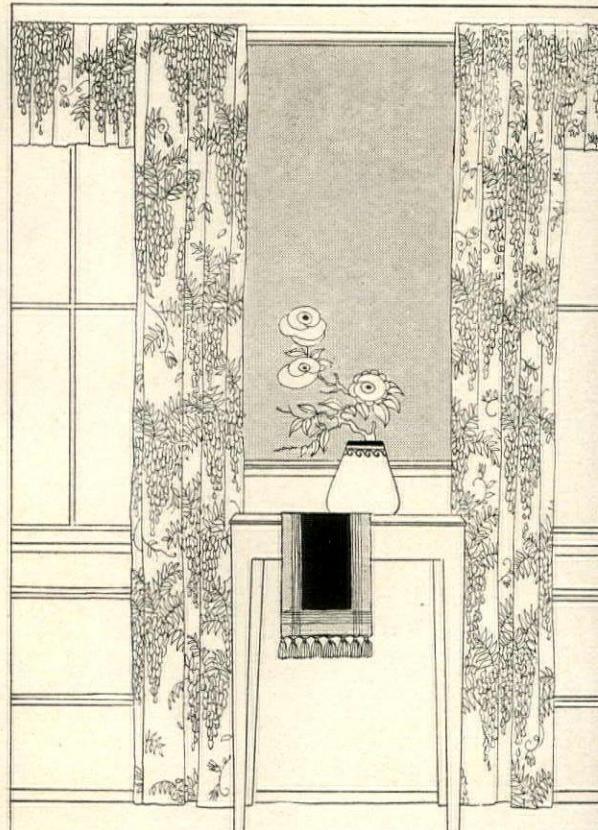
36" wide, 50 cents a yard



To right and below, a cotton taffeta wistaria, charming for the country house. Background is white, leaves cool green and flowers in natural violet or soft shades of rose. It comes 36" wide and is priced at 48 cents



For the living-room, sun parlor or porch comes a gay cotton taffeta shown above. It is procurable in many color combinations, the best having a white background with black foliage and mustard, rose and blue flowers; another with mustard, mauve and blue flowers. 48 cents



## COLOR TENDENCIES IN SPRING FABRICS

In spite of unsettled conditions, the new linens and cretonnes are unparalleled for their variety of pattern and beauty of color. Nine of the latest fabrics selected especially for HOUSE & GARDEN readers are shown here with suggestions for their use. Names of fabrics will be gladly furnished or purchases can be made by writing to The Shopping Service, House & Garden, 445 Fourth Avenue, New York City.

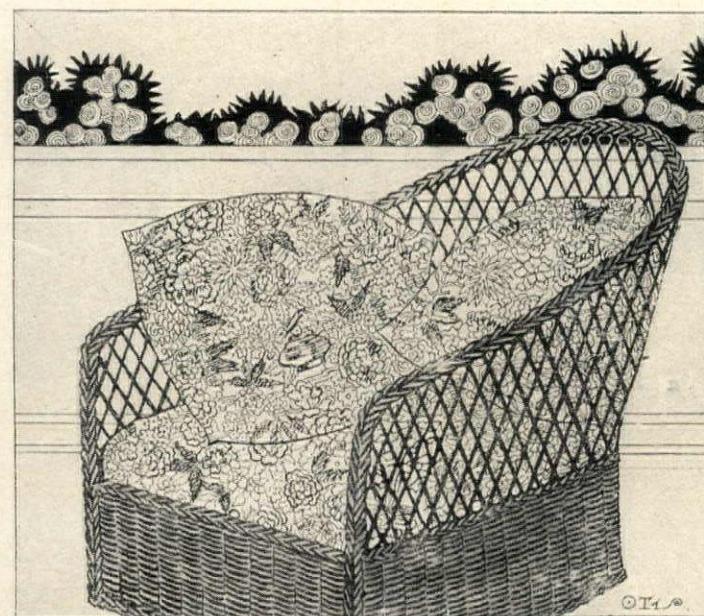
We are recovering from Poiret—Heaven be praised!

A few years back the color cacophonies of Poiret and Hoffman gave the world a shock. But we took them into our homes, nevertheless, even though they weren't living. The latest line of fabrics seems to be valescing. Colors are less startling though no less brilliant; they are blended. The designs are more natural and, on the whole, the fabrics are more comfortable to live with than of yore.

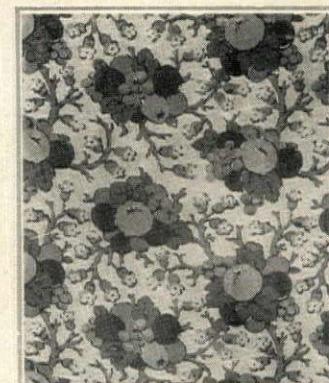
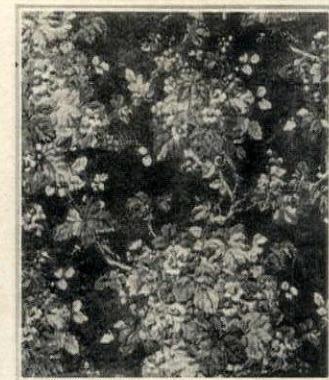
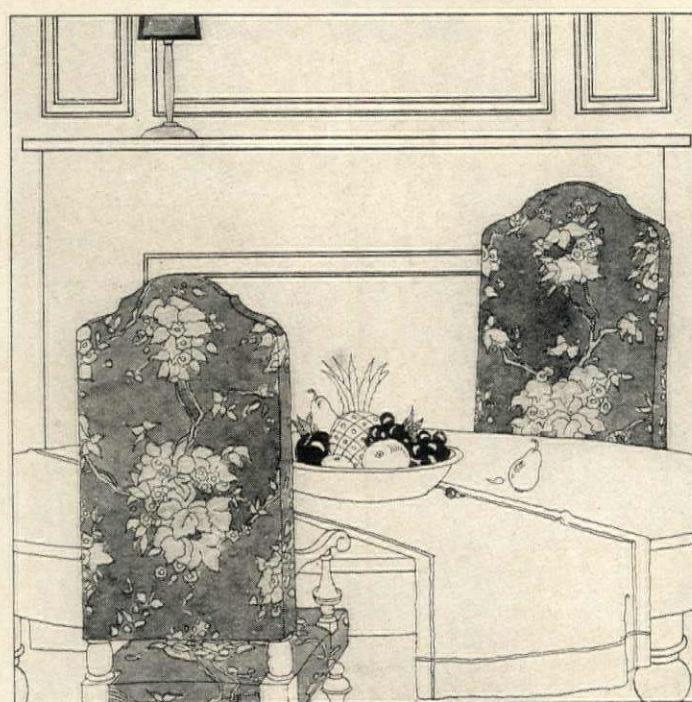
What are the most popular colors? Judging from demands of those who shop early for Spring fabrics, one would say that pale lavender, navy blue and Alice blue combined with lemon yellow, and emerald sage green are the predominant tones. Black and white as a combination, of course, has quite gone out.

And from these unsettled times we have gained at least one benefit—the imported fabrics that used to fetch sky-high prices are now being copied in a more reasonable way by American manufacturers. Moreover, the increased use of linens, cretonnes and similar fabrics is evidently so encouraging to the manufacturers that, in spite of the conditions that exist in Europe, the spring showing is resplendent with pattern after pattern showing originality and genuine worth in both design and color.

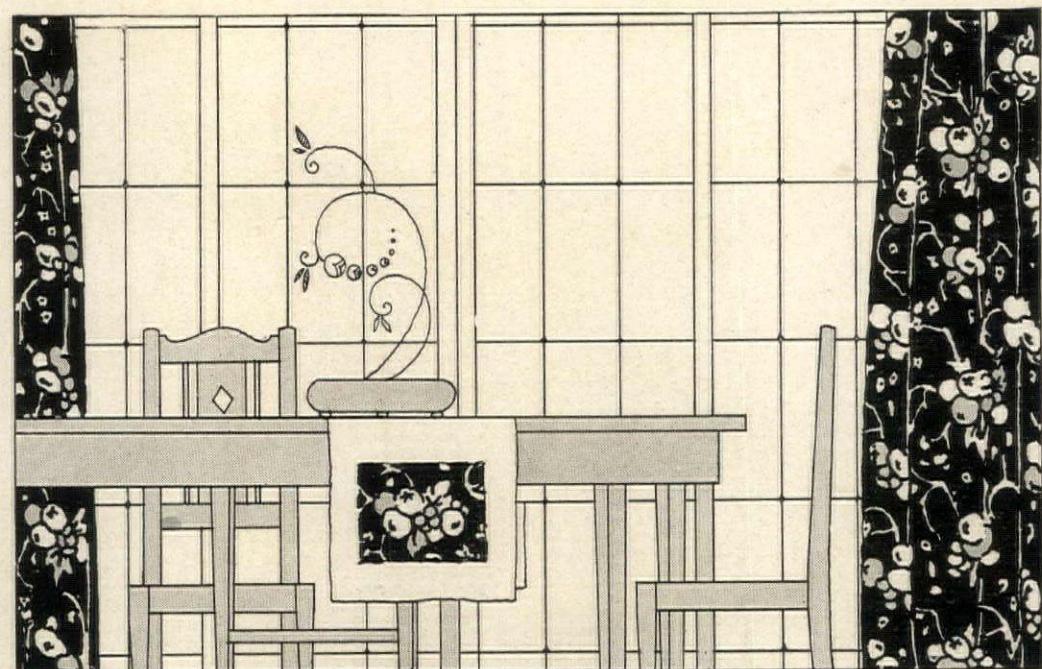
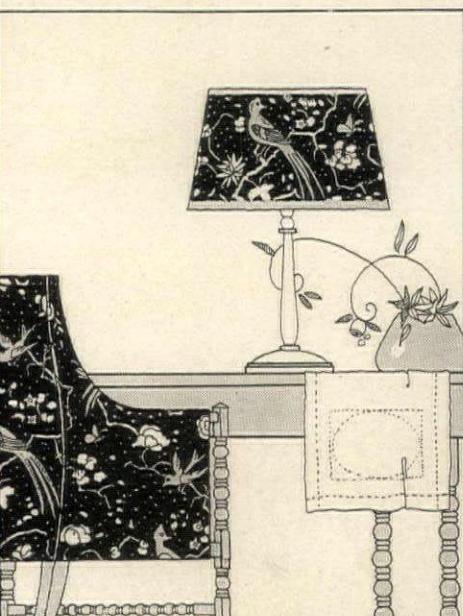
(Continued on page 82)



The Jack-o'-lantern pattern on the chair and above comes in several shades of blue, crimson and violet against white. It is even more effective with a black background and orange, green and old blue motifs. 50 cents a yard



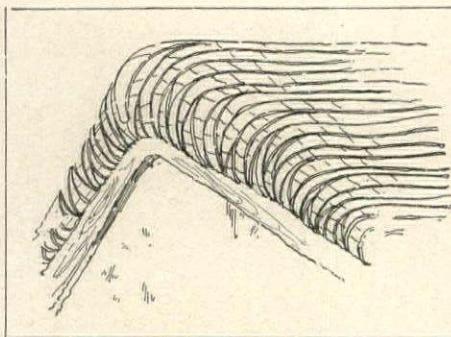
A beautiful example of hand-blocked French cretonne, suitable for upholstery or curtains, comes with a putty color or black background and sprays of flowers in greens and browns, red, violet, tan and grey. 31" wide, \$1.75 a yard



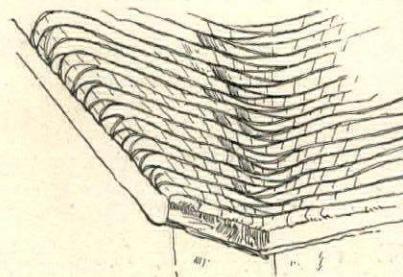
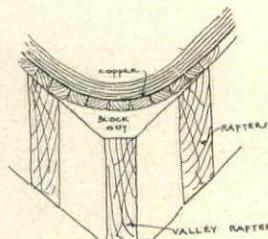
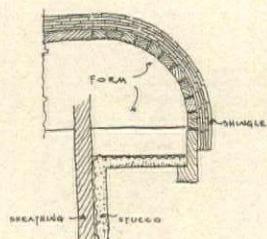
A very modern apple design fabric suggests the dining-room. On a white ground are brown twigs, green leaves, natural color blossoms and red and yellow apples. One color line is shown in the photograph above and the other—with a black background and violet apples—in the drawing. 36" wide, 85 cents a yard



"Jewel Cloth" is a new departure in domestic cretonnes. On varicolored backgrounds, but particularly effective on black, are sprinkled gold dots. White trees and gay flowers are silhouetted against it. 36" wide, \$1.35 dotted ground; 85 cents plain ground



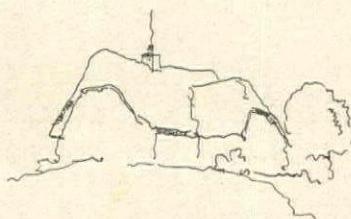
*At the eaves there is a special problem caused by the necessity for accommodating straight shingles to the curves. The method is shown above*



*In the open valleys a curved piece of boarding is fitted in before the shingles are nailed on. A sheet of copper or lead insures it against leaking*

## SHINGLE AND THATCH FOR THE COTTAGE ROOF

The Old and the New  
On the Modern House



**I**NSTINCTIVELY all men love a cottage in a dell. It would seem to typify simplicity, intimacy and contentment—virtues that we crave in an age of complicated living and glacial indifference to the things that count. And so we visualize the cottage—a little dwelling beneath a thatched roof, a tiny giant with tousled hair.

While it is true that the cottage type of architecture has suffered many alleged improvements and modifications, the roof of the cottage permits no such changes. Thatch, either in its old form or in the form of shingles laid to simulate thatch, is a *sine qua non* in satisfying cottage architecture.

### SHINGLE THATCHING

In the best style of shingle thatching, the shingles are laid  $1\frac{1}{2}$ " to the weather, thereby making the thatch ten or twelve courses thick. This makes a heavy roof and, of course, a more expensive roof than one on which the shingles are laid regularly. It has the advantage of preventing leaks, however, a danger current with shingle roofs where the wood warps under the heat of the sun, especially on the exposed curves of ridges and eaves.

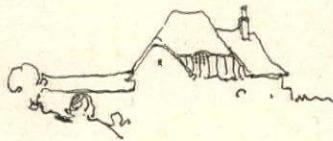
The choice of wood to use for this purpose is not restricted, although white and red cedar are preferable. For this sort of roofing cypress is too stiff. These shingles



Photographs by Gillies

*Shingle thatch is the roof culmination of the cottage type of architecture. With any other style this roof is out of place, for it calls primarily for simplicity and intimacy*

*Described by GUSTAVE CAREY  
Sketched by FRANK J. FORSTER*

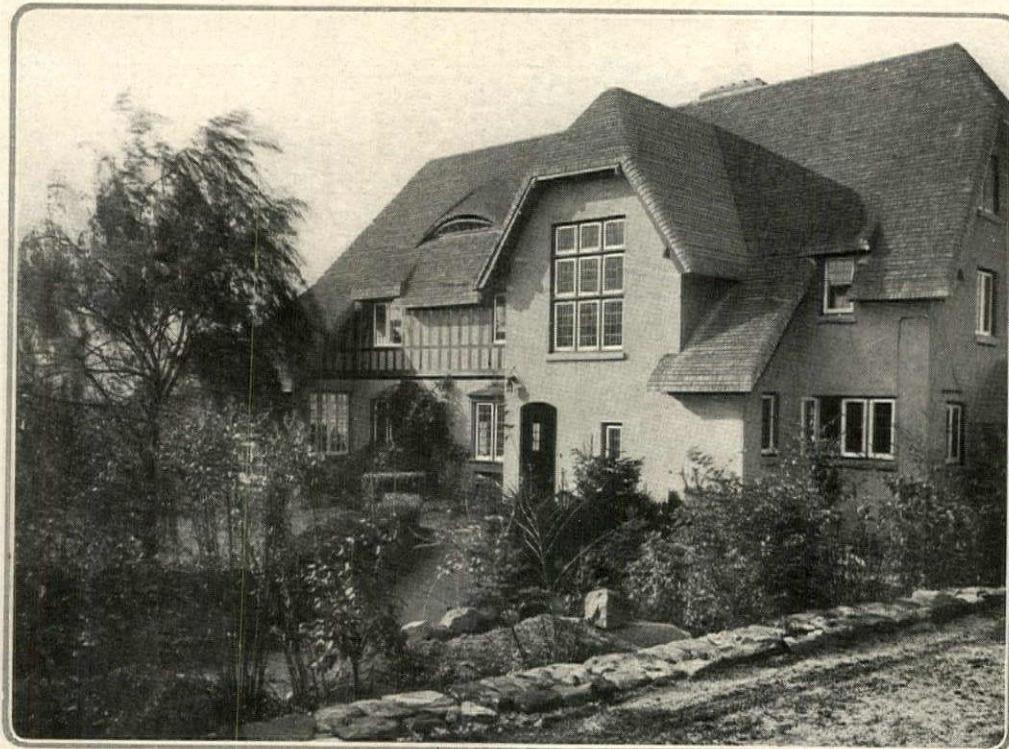


come in bundles of 250 each, and length vary from 12" to 16", 18" to 24". There is a varying width in individual shingles, and those that are too wide the carpenter splits as he puts them on the furring. In the course of weathering the split becomes complete.

The foundation for shingle thatch is composed of (1) the roof rafters themselves, which in this case should be especially heavy because of the weight of the many courses of shingles, augmented in rainy weather by the quantities of water the wood absorbs; (2) preferably a roof-board or sheathing should cover the rafters or forms, following the curves set by them; (3) a heavy layer of roofing felt, on which the thatch is nailed.

### EAVE TREATMENT

The shingles are laid in courses about 1" to the weather, resulting in a very heavy roof. At the eaves there is a special problem, caused by the necessity for accommodating straight pieces of wood to the curve. Here the shingles, though of varying widths on the roof itself, are uniformly cut very narrow, running from a standard inch, or even less, to about 2". By overlapping them the problem of the curve is overcome, and since so many shingles are used—they are sometimes six deep—the



*The thatch simulation is successfully carried out with shingle in the curves and valleys of this roof. It covers the residence of Mr. Burrows at Hartsdale, N. Y., of which A. J. Bodker was architect*

the danger of penetration by water even in such exposed place. It is also wiser, however, to the joints, on account of danger of warping in cracks between shingles.

#### EYES AND FLASHINGS

In open valleys, a curved board is fitted before the shingles are laid on. On ridges the shingles are cut very short and close together, on the actual angle of the ridge itself, leaving the rear ends of the shingles, is a piece of rabbeted wood covered preferably with copper or sheet lead. This assures that the ridge will be water-tight. The flashings (small gutters or pans to be set in open valleys or at the angle of roof and wall) should be of copper. They are sometimes made of tin, but this is likely to last and leak.

Various expedients are resorted to in order to give the desired impression of age and unevenness. The shingles, as has been said, are split in unequal widths, thus detracting from any effect of stiffness. The ends of the shingles are sawed unevenly to form a wavy line. In some cases an occasional slight weak rafter is inserted in the roof, providing for a sag in the construction at intervals, and securing the rolling effect of an old roof.

It may be mentioned that it is possible to make a thatch of this sort at greatly reduced expense by laying the shingles at the ordinary width of  $4\frac{1}{2}$ " to the weather, instead of  $1\frac{1}{2}$ ". This makes a very attractive roof, although of course the effect of thatching is greatly reduced.

The life of a shingle roof of the first quality averages 20 years; the second quality about 15. This is of course controlled by measure by atmospheric conditions; air is very bad for thatch in our variable climate. When the roof wears out, it is necessary to re-shingle, a point to be kept in mind when considering the expense of shingling compared to other materials.

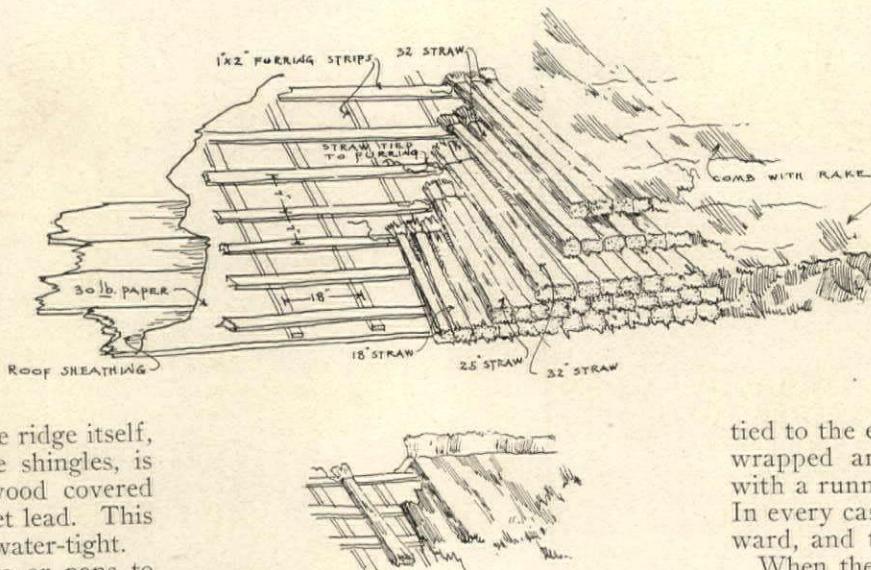
The life of any shingle is doubled by having it preserved by a stain. The stain, of course, depends on the design and color of the house; a preservative stain is advised for obvious reasons.

#### RYE THATCHING

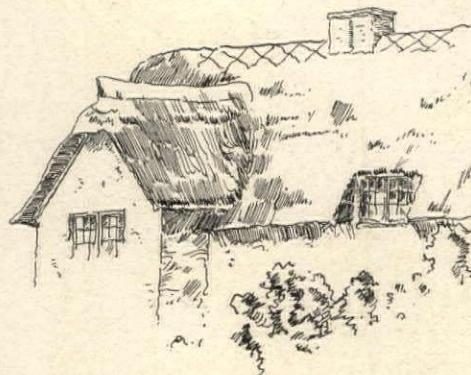
Then there is the old-fashioned thatch which appears on English cottages—of course, as before noted, the shingle thatch is only an imitation.

For this type of roof, the first requisite is straw. Wheat straw is also good, but this cannot be procured here in the United States. The straw—and this is a very important point—must be procured in bundles, not bales, for the straw in the bales is broken. The best thing to do is to take a team up into the country, find some farmer who has a hay-loft full of rye bundles, and induce him to part with what you need of straw for a reasonable sum.

In this climate, before the thatch is applied, the roof must be wood-sheathed—made into what is called a tight-boarded roof by



The above sketches show a cross-section of the rye thatch roof, the method of tying on the bundles and of interlocking them at the ridge



The effect on the ridge of a rye thatch roof is not unlike that of a stiff, straight comb



After the bundles are tied in place the ends are clipped straight to give the above effect

the use of  $\frac{1}{8}$ " tongue-and-groove North Carolina pine over-rafter. Over this is laid a layer of 30-lb. asphalt-saturated felt. Then, on the felt, 1" by 2" furring strips—18" centers—running the length of the roof. Another layer of furring strips, cross-ribs this time, goes above this; in dimensions the strips are the same, 1" by 2", but they are laid with 9" centers. You will see that the general effect is that of a checker board with uneven squares, or rectangles.

#### TYING ON THE RYE

The roof is now ready for the thatch. The bundles should be untied and combed; then the thatch is re-made into little bundles, about as thick as one's fist, care being taken to keep the heads all at

one end. With scissors or snips the rough ends of the bundles must then be evened off. Completed, the bundle is about 4' long, tied loosely about 6" from the butt-end.

Some bundles will be short, and these should be used for the eaves. The eaves are done first. The thatch is attached to the roof by means of a tarred, loose-spun twine, known as binding twine. This is tied to the end cross-rib on the eave, then wrapped around a bundle, and knotted with a running hitch—a sort of slip knot. In every case the butt-ends are placed upward, and the heads down.

When the first bundle is secured, a second is placed beside it on the roof—working across—and fastened in similar fashion. The running hitch leaves the free end of the twine loose for attaching each successive bundle as you come to it.

When the eave course is completed, a new piece of twine is fastened to the cross rib, just above the first course, and the second is begun. In this manner, building up row over row, the roof is covered.

At the ridge a slightly different treatment is necessary. Take a bundle of the straw, tie it firmly at one end, wrapping the twine around it for 4" or 5". Part the other end of the bundle and split it, fitting it over the ridge, so that the tied end sits up on the ridge. Continue affixing bundles in this way, until the ridge is covered. The bundles should be secured underneath by catching them into the cross-ribs on both sides enough to hold them firmly.

When the roof is finally covered, it should be neatly smoothed over and combed out with a rake. Where the thatch is tangled on the ridge, it must be trimmed with scissors until it is even.

#### THE LIFE OF THATCH

The life of a thatched roof is about as long as that of ordinary shingles. It would not keep out the rain for more than 15 or 20 years, were it not for the waterproofing beneath. This will keep the roof water-tight for a hundred years.

There is, of course, danger of fire. Another destructive, if less dangerous, menace is mould; something in the quality of the rye is supposed to be accountable for this, but it is not possible to choose so as to avoid its occasional attacks.

In this country, as in the case of shingles, the unevenness of atmospheric conditions encourages rot. In the course of time the rye weathers a beautiful dull shade of greyish-brown, the very tone a cottage in a dell should have. . . . But—and this is a "but" to consider—its cost is expensive—an expert charges about \$0.60 per square foot for the job.

So much for the details of application—somewhat boresome, perhaps, but withal essential to a full knowledge of what the thatch roof should be. I have said but little of the broader reason—atmosphere—which underlies the use of this type of covering; for, after all, this must be seen to be understood.





*In the bright lexicon of Pullman cars there are no names that compare with the life stories blazoned on the sides of the Birmingham Tally-Ho! coaches. Modern social opportunities, too, are tame*



*And what hostelry of today can boast the importance of The Nelson Inn? What are a beggarly half-dozen taxis against the—"four-in-hand, whisky, buggy, gig, dogcart, curriole and tandem?"*

## BUCKS, FRILLS, and HORSEFLESH in OLD ENGLISH PRINTS

Ancient Gossip and Scandal that Lend an Air of the Ancestral to a Room

CLIFFORD POPPLETON

Prints by Courtesy of M. Knoedler & Co.

Furniture by Hampton Shops

YOU are waiting one day in the roomy hall of some friend's country home, before a cheerful open wood fire, perhaps, what time George puts on his heavy shoes preparatory to joining you in an exhilarating tramp through the cold-whistling woods of early winter, when your glance leaves the dancing firelight for a moment and notes an old print hanging in a thin, black frame above the heavy oaken mantelpiece.

Your deep chair before the crackling logs is too pleasant to get out of, though, and you think, as you toast your toes, of the big snows that are due, and what times they must have had of it traveling in the old days before the limousine and the luxurious transcontinentals simplified locomotion.

Having a hazy liking for prints, scenes of ye olde Englishe stage-coach days and that sort of thing, don't you know, you resolve that when George comes down, and it is really necessary to cease basking, you will take a good look at that fellow up there.

Your knees begin to get so confounded hot, however (bless the fellow, he's had time to put on forty pairs of shoes), that you get up, and George arrives just as you are tip-toeing on the hearth with your muddy feet in an endeavor to look at the print and avoid scorching your shins at one and the same time—and not succeeding.

BEING a man of some practical sense, George takes it down, and leads you firmly over to the window-seat where you may admire it in comfort without danger of complete incineration.

"Fine old thing," says he casually. Mighty little cares he for *your opinion*; you are no collector.

"A Barouche." You read the title. H'm, so that is a barouche. It is like nothing so much as half an eggshell, oval end down, suitably paneled, and sprung high and dry above four spidery wheels; a Cinderella's coach for fragility. How any woman ever

got into one of these contrivances is beyond your comprehension. There's no sight, and it's four feet if it is anything from the ground to the floor of the shell. Ah! maybe she was lifted in; that's the idea, decidedly. Some women were lifted in, anyway. 'Twould come right to a gallant age, 'pon my honor.

But there's more in the print than a barouche, there is fine action. The lord Boldblade is on the box, full of reins and whip, and tooling four spanking grays down the road at fifteen an hour. You're a Dutchman. Two silent flunkies are perched upon the ledge at the back of the equipage.

"By gad, they're stepping it up!"  
"How's that for horseflesh?"  
"What an elastic motion!"  
"Those fellows led a rare hand."  
"I should say."

"How much did it cost you?"  
"Two hundred and eighty, at auction in New York."

"For the love of Mike, what a price!"

"The bidding started at ten dollars, and there were half a dozen in the game up to a hundred and fifty. It's a rare impression, engraved by R. Hixon, 1813."

"Any more around?"  
"Yes, I'll show you some more. Let's get out now, or we shall be back late for supper."

AND so it goes; George sells one or two prints cheap, and you buy others whenever a chance offers. Sometimes he spends ten and sometimes fifty dollars, which is a new excitement in life.

(Continued on page 64)



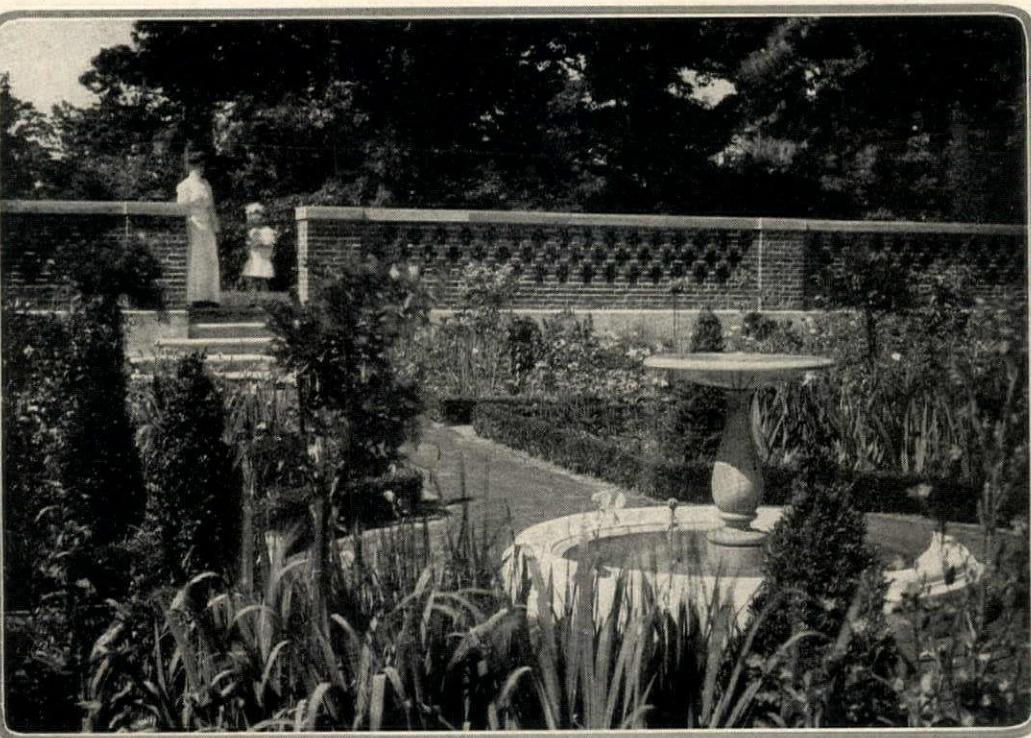
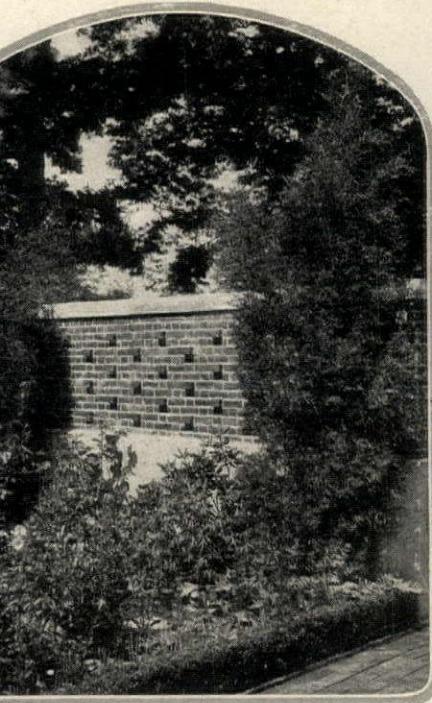
*Remnant of the swashbuckling beaux themselves, the atmosphere of an old sporting print is a certain antique swagger, a venerable smartness; as witness this bit of hallway*

# THE GARDEN OF JAMES PARMELEE, Esq.

Washington, D. C.

CHARLES A. PLATT, Architect

Photographs by Gillies

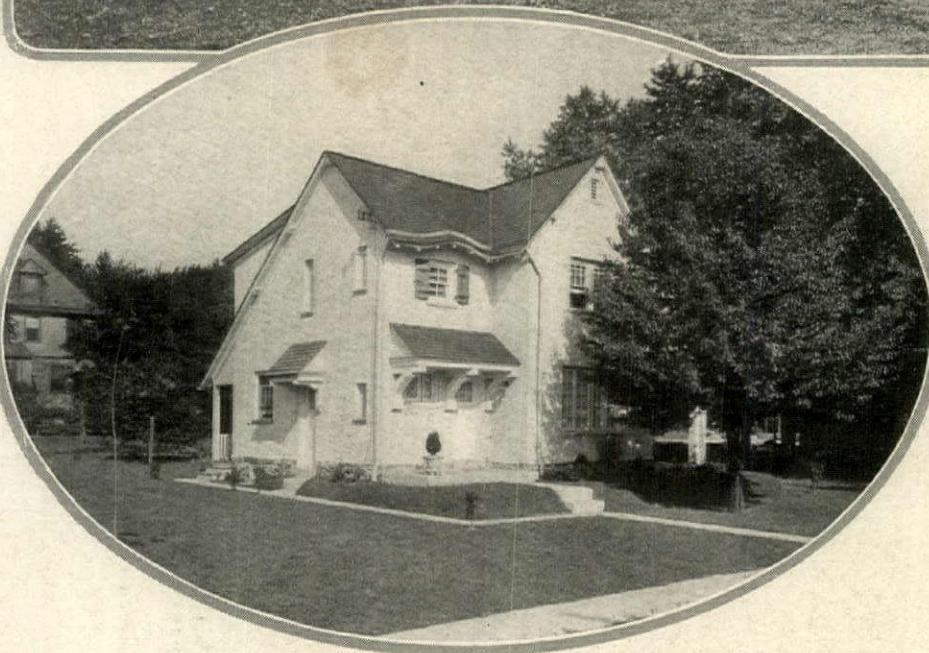


*The feathery foliage of arbor vitae and the richer green of boxwood hedging stand out in marked contrast to the lines and color of the brick and cement wall*

*Approaching the garden from the side, five steps lead down from the higher ground. From them the axial walk leads to a pool and fountain in the center*

*Save for the rough flagged smaller pathways, it is a brick walked and brick walled garden. Pleasantly relieving shadows are cast by the projecting bricks in the wall, which are regularly arranged*





Hollow tile, coated with rough-texture white cement plaster, forms the exterior walls. Pleasing contrast is introduced by ivory-painted woodwork, stone foundations and solid, dark green shutters. A really novel note of effective exterior development is found in the roof treatment

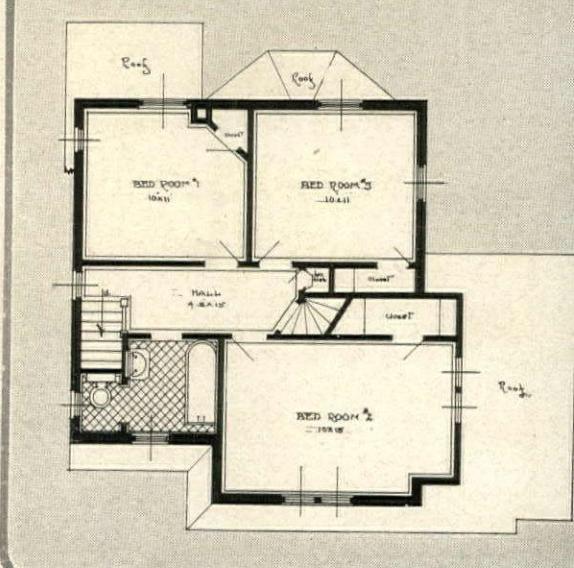
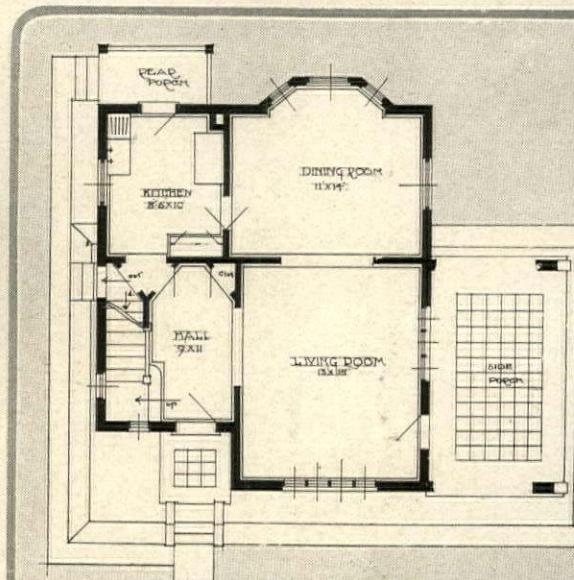
Although the roof is of shingles, it is as rich in color variations as though mottled slates had been used. Prior to their application to the roofing frame, the shingles were dipped in several different shades of green stain and then applied at random

## A COUNTRY COTTAGE OF COMPACT LINES

WALLACE & WARNER, Architects

*On the first floor an hexagonal hall is created by the provision for a small corner closet and a diminutive passage leading to the kitchen. From this passage stairs lead to the basement, a door being located at the landing to permit convenient and ready access to the cellar from outdoors*

*The upper floor is marked by rigid economy in the allotment of hall area and by a proportionate prodigality in closet space. In addition to the storage facilities on this floor is a large attic store room above. The plan is compact and livable*

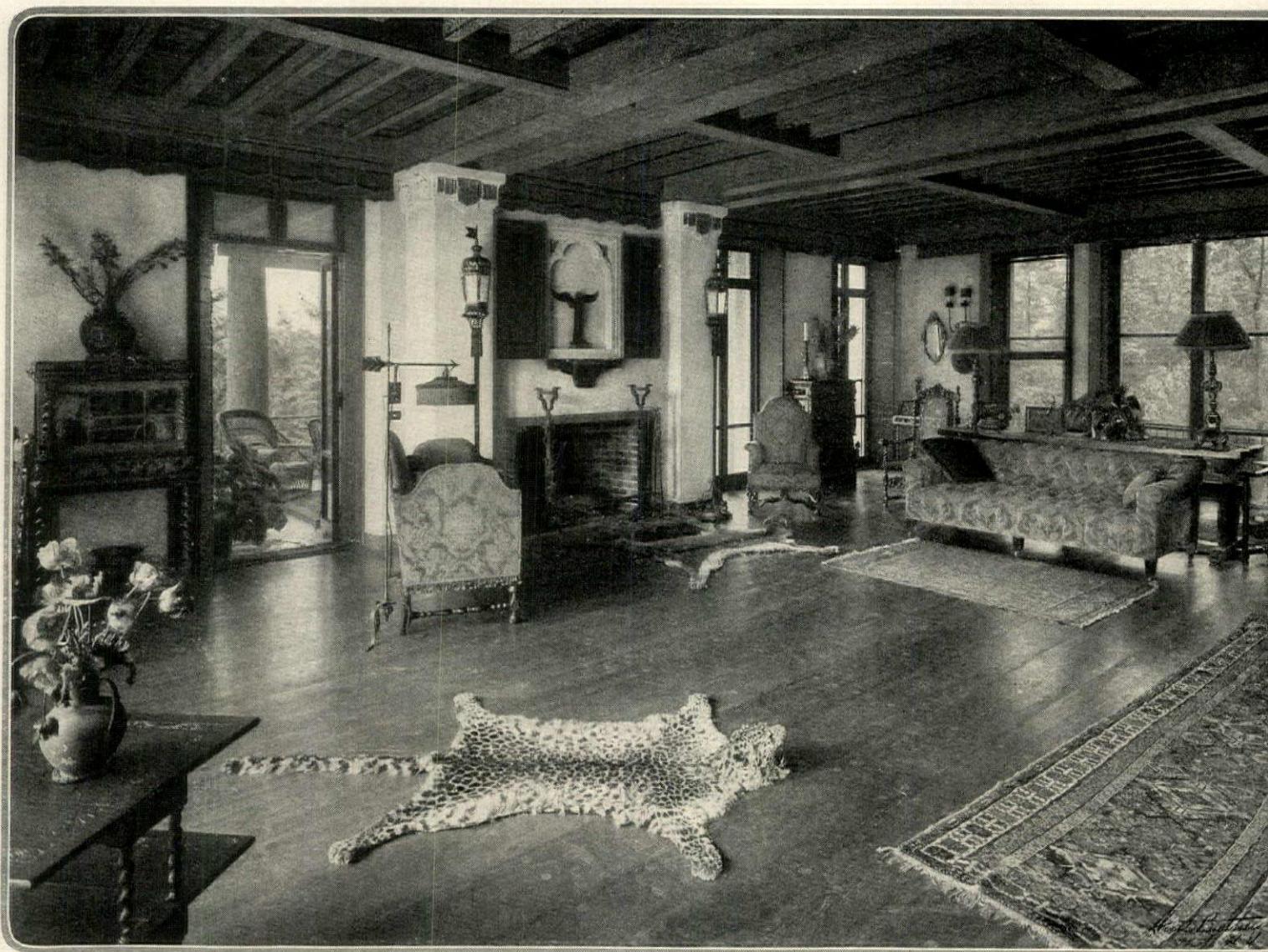


## A LITTLE PORTFOLIO OF GOOD INTERIORS



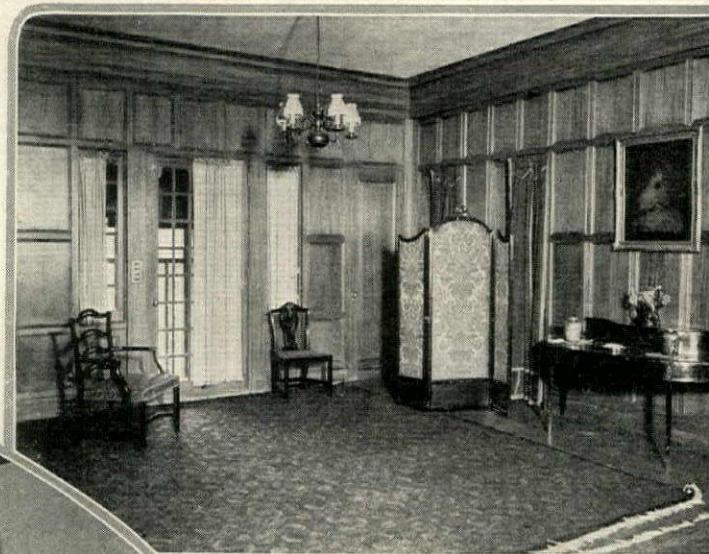
Photograph by Wurts Brothers

The fireplace is the focal point of the room. It is also the point about which furniture is naturally grouped. For this reason it should be given a decorative treatment that justifies its prominence. In the residence of George E. Turnure, Esq., in New York City, is the fireplace pictured above. Its dignity lies in the faithfulness of its architectural detail. In the broken pediment is set a basket of flowers. The simplicity of the mantel garniture is in keeping with the lines of the overmantel. Miles & Greenleaf, architects

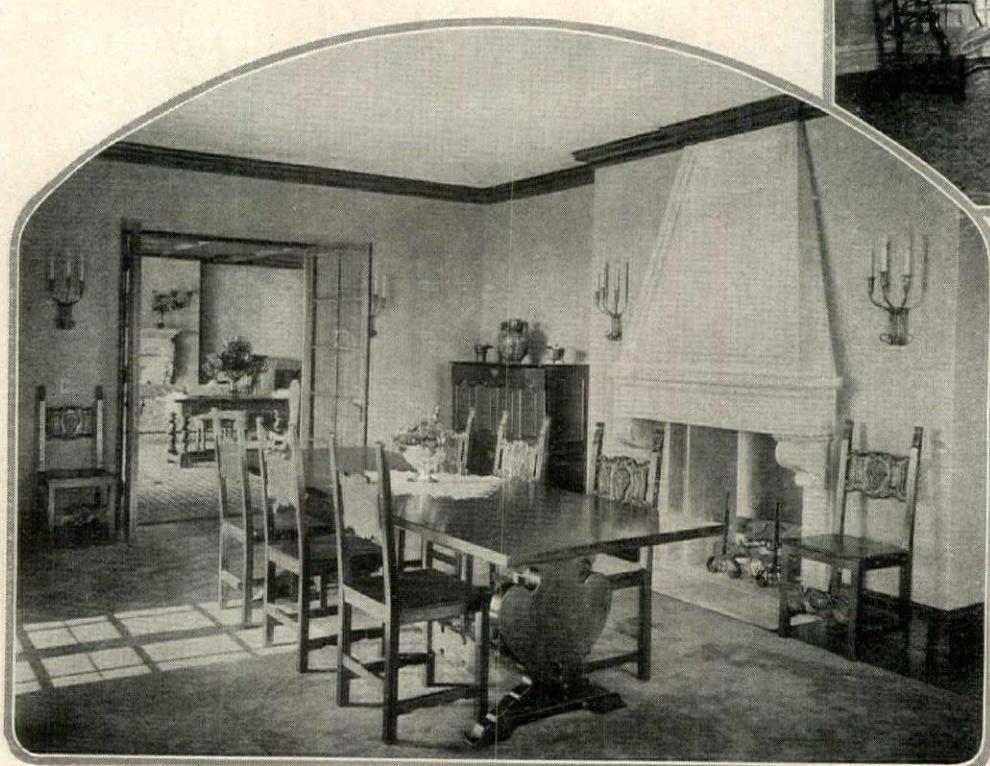


Photograph by Wurts Brothers

*The livable living-room affords open restful spaces and the furniture is so grouped as to form centers of convenience and comfort. But there are winter centers and summer. In this view of the living-room of the residence of J. S. Schieffelin, Esq., at Monroe, N. Y., the centers of interest are for summer. The decoration is consistent in every detail from the hand-adzed beams and brocade fringed frieze to the broad floor boards. B. B. Smith, architect*



Photograph by Gillies



Photograph by Gillies

*Nothing is more successful for the background of a room than wood properly paneled and finished. It has dignity, diversity of interest and warmth of tone. In the residence of William Tully, Esq., at Locust Valley, N. Y., wood has been used. It gives formality to the entrance and makes a perfect setting for the Gainsborough and the few pieces of well-selected furniture.*  
Kenneth Murchison, architect

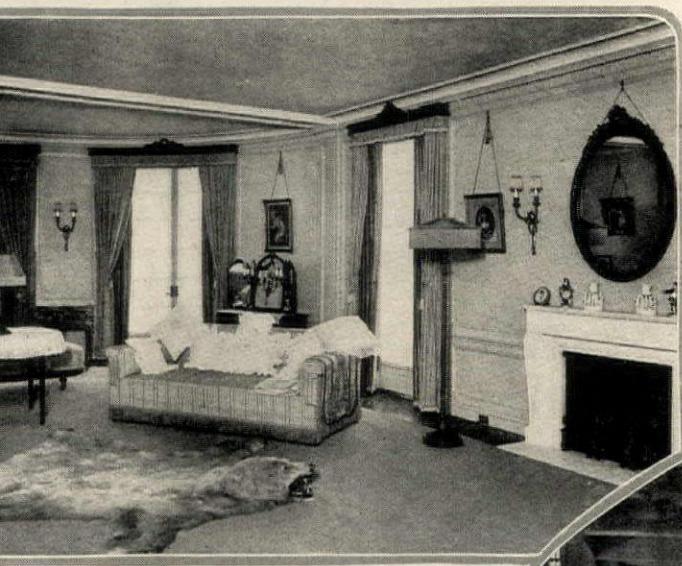
*The popularity of the Italian mode in decoration is unquestioned. It is sparse but comfortable, dignified but not too cold. Our American houses require backgrounds of this character. The dining-room to the right shows that mode consistently carried out in both furniture and architectural background. It is in the residence of W. W. Lawrence, Esq., at Watch Hill, R. I., which Mott B. Schmidt was the architect.*



Photograph by Gillies

The beauty about wicker, willow and reed is that they combine so well with painted furniture and with mahogany and walnut in informal rooms. The living-porch above, which is in the residence of George E. Ide, Esq., at Locust Valley, N. Y., is informal in its green lattice frieze and woodwork laid directly against the white brick wall. Mahogany and reed in natural tone have been successfully mixed. The floor is of small red tiles with fur and Indian rugs thrown over it. The davenport by the fire are comfortable and well placed.

J. Gamble Rogers, architect

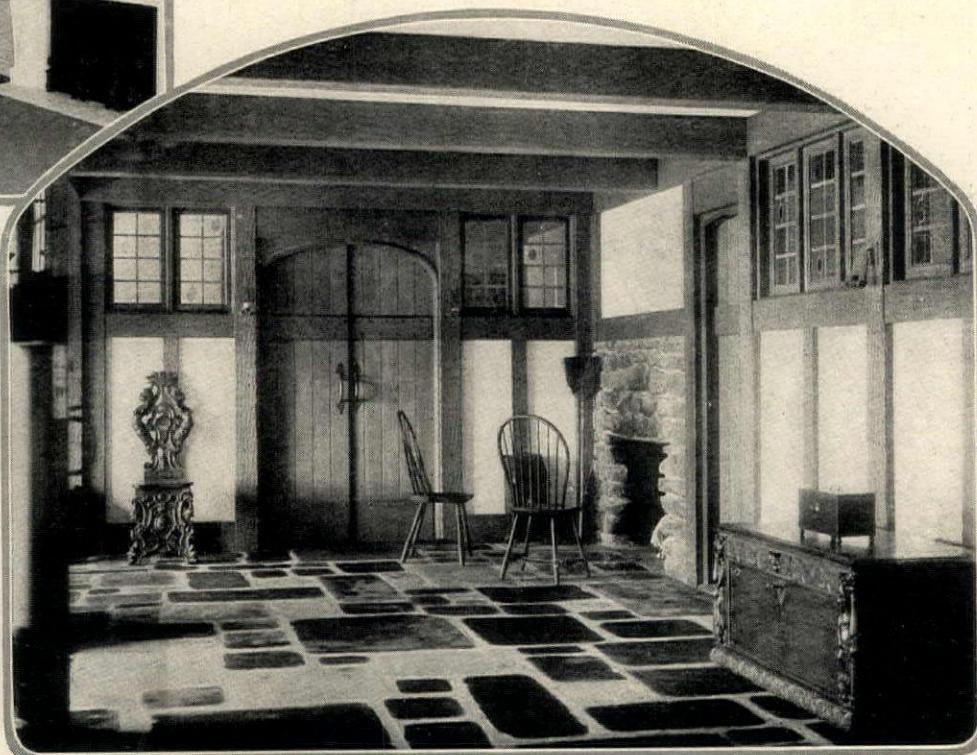


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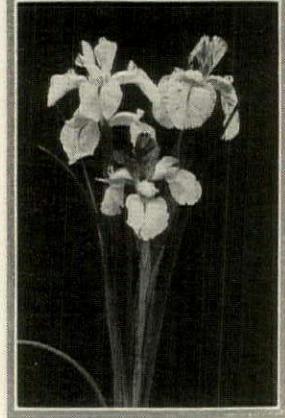
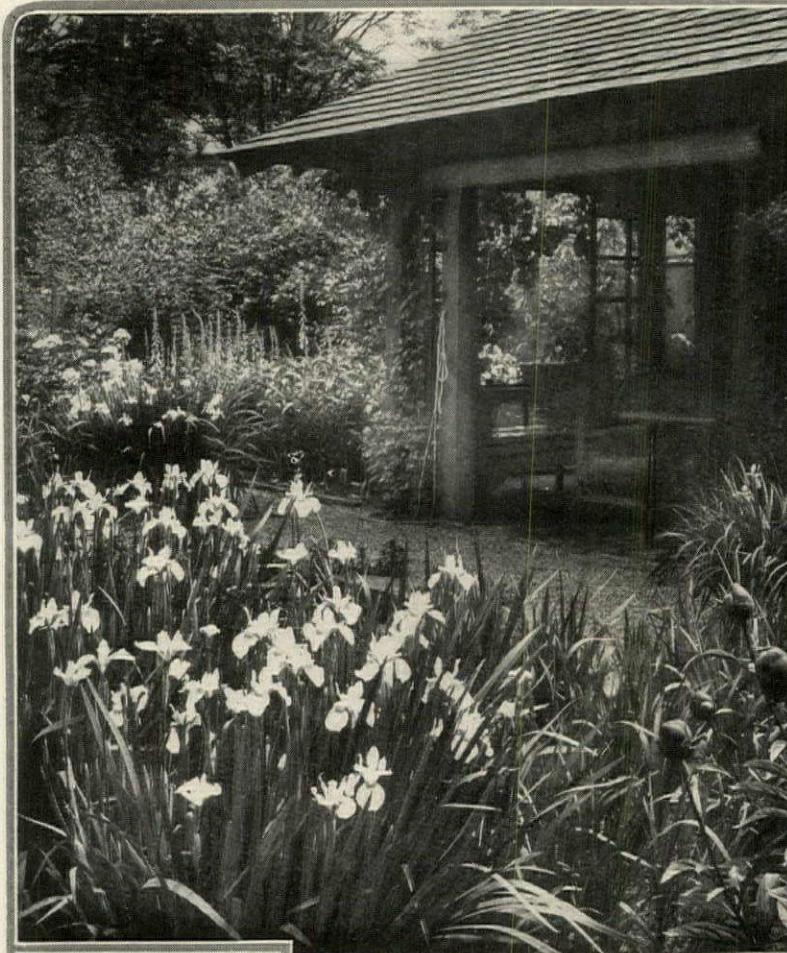
h-rooms and bedrooms require only the essential pieces of furniture. An example of this is seen above, in the residence of C. L. Law, Esq., at Glen Cove, L. I. The walls are plain, interest being given by one or two French prints. The curtains are simple and unfaded. The furniture is conducive to restfulness and the lighting is so arranged as to give the maximum of service and effectiveness.

Charles A. Platt, architect

An unusual entrance hall has been created in the residence of Dwight Holbrook, Esq., at Hartford, Ct. The floor is of large flagstones laid irregularly in wide white bonds of cement. The walls are hand-adzed with white plaster between. Above are lights of leaded glass in tall panes. An outside fireplace is built in one corner. R. F. Barker, architect



Photograph by Tebbs



The English iris, above and to the left, is the oldest cultivated species in the western world. An excellent example of the best use of these splendid plants

The true *Iris Germanica* is purple and yellow, and though closely related to the so-called "German" hybrids, is not identical. Hybrids above and at the right

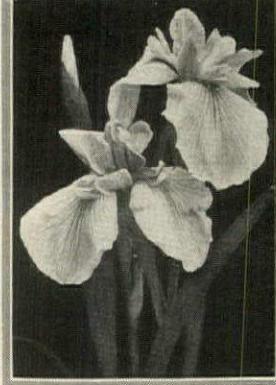
## FLOWERS OF THE RAINBOW GODDESS

GRACE TABOR

Iris flowers last from three to six days. Cut them before the petals unfold, to get the fulness thereof. Never bunch them in vases, but arrange singly, with a leaf or two, in a Japanese flower holder set in a flat, shallow bowl of water. This alone preserves the character of the flower and leaves.

**N**O flower is so happily named as this namesake of the rainbow goddess; for what but the rainbow's self is of such color as the iris? Look carefully and for a long time into the depths of almost any common iris flower, and you will see these colors come out more and more, as it were—see them glistening on it much as they play on the filmy surface of a great bubble. Like the rainbow in very truth, here is a flower that shatters the shafts of light which fall upon it into countless tiny darts of pristine color, so that the entire range of the spectrum's scale plays under the vision of the close observer.

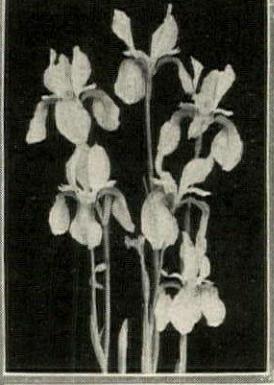
That this is not true of every part of the flower I am perfectly willing to admit, but that it is true of the heart of the aver-



In their native land Japanese iris flowers attain a diameter of 12" or more



Look long and carefully into the depths of an iris flower and you will see there a wondrous play of rainbow colors



*Iris Sibirica*, tall and free growing, has been in our gardens a century

age flower there is . Even the most modest " reveal a treasure care fu served. If you cat warrant will take in your and hea apart f other flo

For so son, this large fa plants

divided into races associated with races of human beings. We are familiar, for example, with German irises; few of us have heard of Japanese irises; we recognize Spanish iris when they are growing; to others the English iris is familiar; and most of us, I think, have heard of Florentine iris.

Now considering that here is a flower that practically girdles the globe in the north temperate zone—the great

re found between about  $33^{\circ}$  and  $40^{\circ}$  latitude—it is evident that there must great many more races represented those named; and also it is evident German iris and English iris cannot from either of those countries. So system of classification is somewhat point, as it were.

#### THE IRIS VARIETIES

In a matter of fact, there is just one iris to be called German iris: *Iris Germanica*, so named by its official sponsors go. It is native to central and south-

europe, blooms usually is purple with yellow beard, and is not the of the great mass of which pass generally as "German" iris. are closely related to is true, through a parent of allied species; *Iris Germanica* itself but few varieties, being a reluctant seeder and therefore not a promising for the hybridizer.

The lovely Florentine is usually one of the sorts of the so-called *anica* hybrids. It is *Iris florentina*, the earliest blooming of the tall and slender kinds, with large flowers of a gleaming grey-white over which the I have already mentioned plays remarkably. Iris root of the chemistries the root of this species and flowers and root have the delightful, sweetish odor. This is native to central and southern Europe, and a relative of *Iris Germanica*. A natural pure variety of the species is found in Spain and the island of Cyprus, and is distinguished by the varietal name *albicans*. Both species and the variety

Perhaps the most striking difference between the true *Germanica* hybrids and the *Florentina* is the fragrance of latter, and the lack of that of the former. Still another fragrant species is the pale yellow iris (*Iris pallida*), which is violet in color and very resembling *Germanica*, save for the scent and the later blooming period. It blooms about a month or so along in June. The variety *speciosa* of this is lovely, with light blue flowers on long stems.

The commonest iris of our gardens generally, then, is of the so-called German type, but properly Florentine or Italian. Yellows and browns have been introduced through crossing with *Iris flavescens* and *Iris variegata*, or perhaps both. The first comes from the Caucasus and has bright yellow flowers raised on long stems, showing darker yellow bearding; the second is from Turkey and south-

ern Russia, with deeper coloring generally, the outer segments of the flower, or "falls," being richest, warmest brown like old port wine, while the inner segments, called the "standards," are bright yellow veined with the darker shades. Once fixed in the mind, these species will nearly always reveal themselves in their hybrid offspring.

With the Japanese iris we take up a totally different race—as different as these people of the Orient from whose land they come are different from the people of the western world. The plants form strong clumps, but the leaves are thinner and

enormous, and a month later in bloom than all other irises which we have.

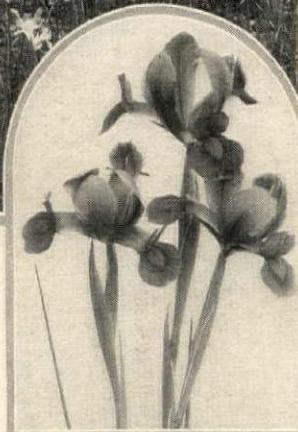
This species is *Iris Kaempferi*, or *Iris laevigata*—the names are synonyms—native to Japan and the eastern portion of Siberia. The first plants were brought from the Orient to Ghent away back in 1857; but for some reason, popular interest in them has only recently seemed to awaken. In the beginning, of course, only the hybrids produced by the wizards of Japan were available; but western growers have taken a hand and developed some lovely varieties. All from Japan are supposed to be variations of the one species, bred by careful selection rather than by crossing, but the European growers have hybridized *laevigata* with *setosa* (which is also a Japanese species).

#### ENGLISH IRIS AND OTHERS

The species which we call English iris (*Iris xiphoides*) is said to be the longest of any in cultivation, in the western world. It came originally from the Pyrenees Mountains, and differs from the species already discussed in being a bulbous-rooted plant. The Spanish iris is also bulbous rooted, and there are numerous others belonging to this division which are not generally cultivated. These are offered in the fall usually along with other bulbs, for fall planting. They are perfectly hardy and will multiply rapidly when once established. Certainly no one ought to be without them, for there is no more graceful flower in the entire family than these two. I couple them, for they are closely allied and very much alike, although the Spanish iris shows greater color variety and contrast. This blooms earlier than the English, and is more delicate in flower and leaf. Its proper name is *Iris xiphium*; but dealers list it as *Iris Hispanica*, while the other so-called English iris is sometimes dubbed *Iris Anglica*. In ordering it is well to remember this, for otherwise a catalog may not seem to offer either one,



All irises should be naturalized, which in this connection does not imply "wild" planting. These two forms of Spanish iris suggest the considerable range of color obtainable

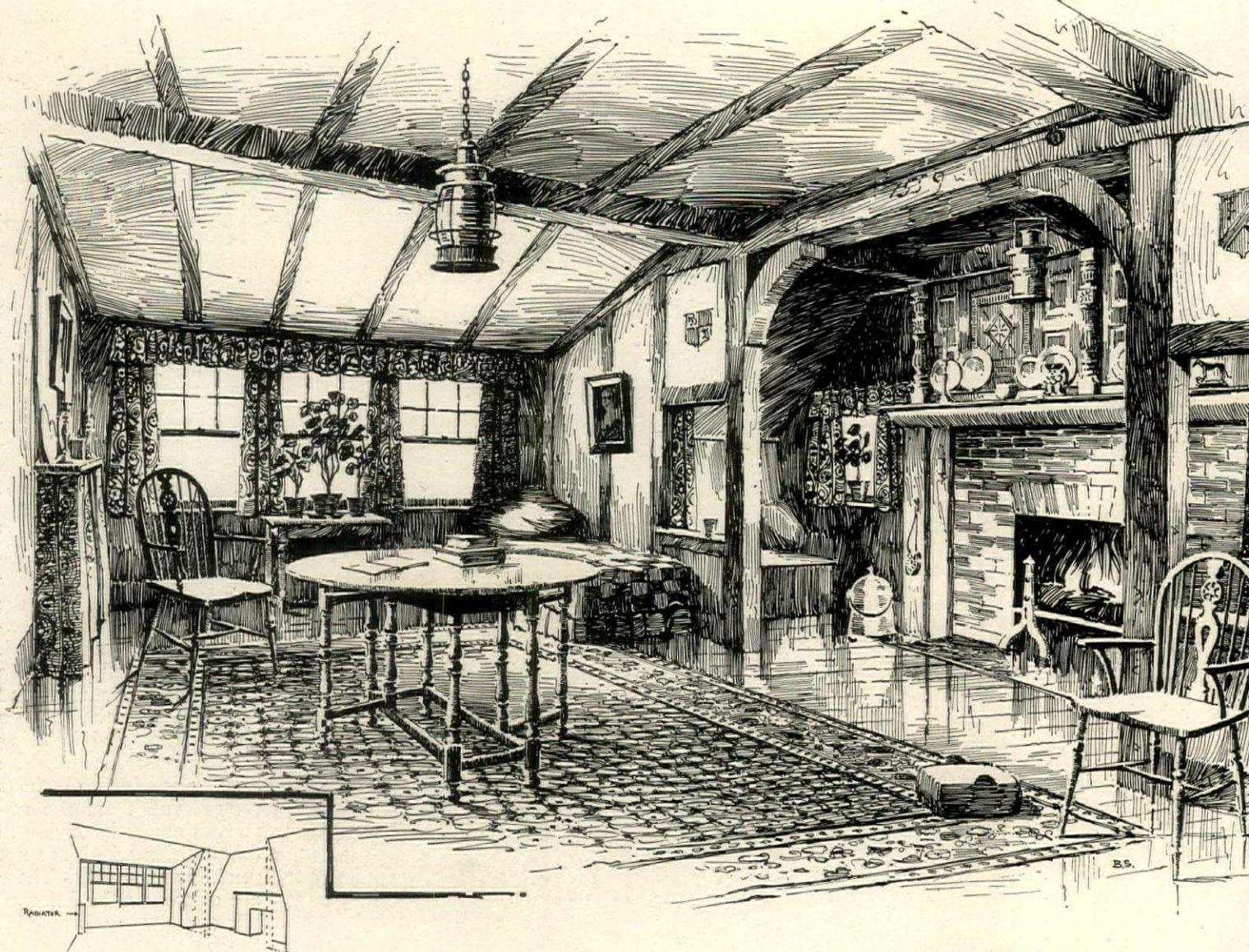


longer and therefore more grass-like than those of the sorts just considered. The color of the flowers never gets away from white, blue or purple, though wonderful combinations of these exist and gradations of color almost unbelievable; and the flowers themselves are immense, flat-topped things, hardly recognizable as iris the first time seen, save that there is of course a marked family likeness.

In the gardens of their native land they not infrequently attain a diameter of 12"; and though they do not equal this here, owing perhaps to our devoting less careful attention to their care and feeding, they are

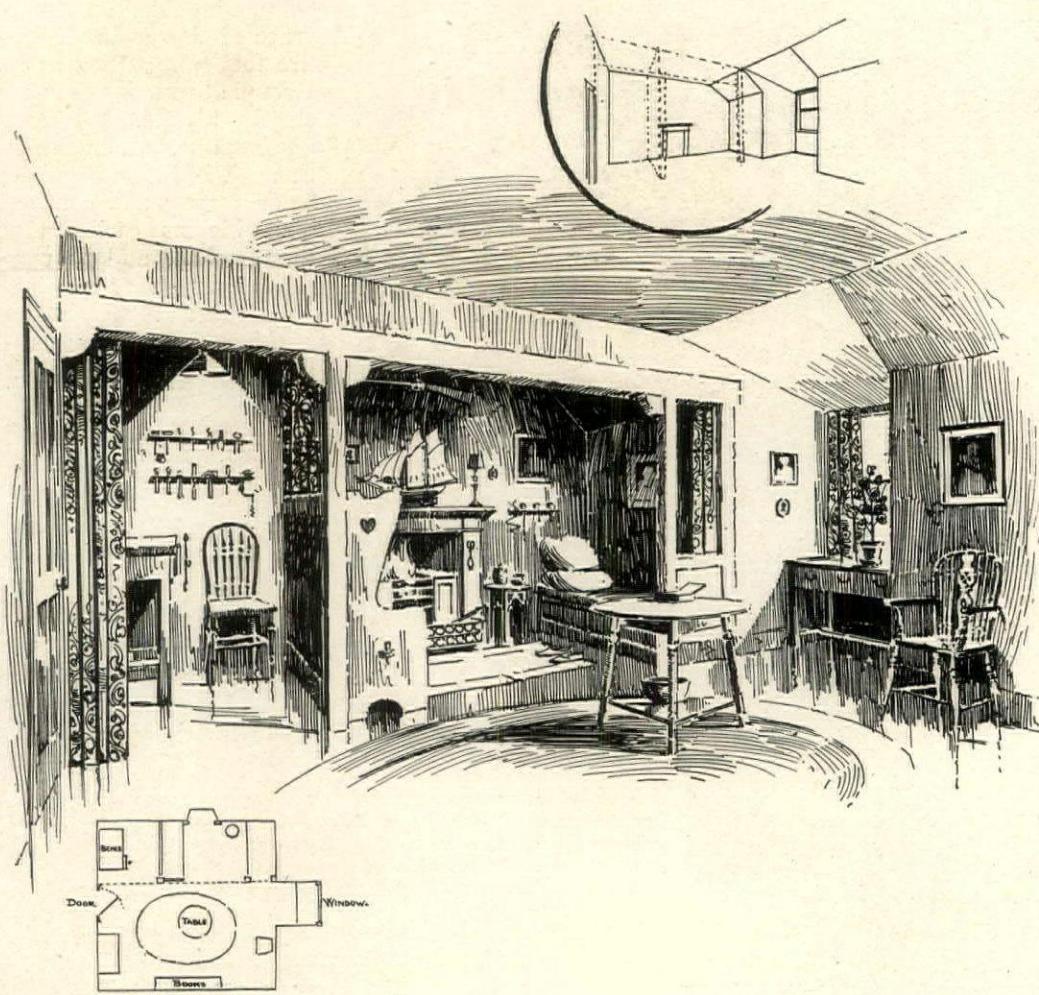
though both may be available.

A rather recent development in the hybrid world is *Iris interregna*, a cross between a dwarf form—really between a hybrid of this dwarf form—and *Iris Germanica*. The results of this crossing bloom earlier than the ordinary German iris, for *Iris pumila*, the other parent, is a sturdy little early blooming species of great merit and hardiness. Sometimes its flowers are purple and sometimes they take a notion to be yellow; and there are varieties which are white and deep purple and a true sky blue. This last, indeed, is one of the really (Continued on page 74)



Altman &amp; Co., Decorators

The room above was created in the residence of J. J. Twohey, Esq., at Sutton Manor, Rochelle, New York. Rough-hewn cedar stained a deep brown was used for the timber work. Where necessary, the walls were filled with wall board, painted with a rough paper preparation and sprayed with a mixture of dyke brown, Sienna and mucilage to give necessary antique effect. Curtains are plain linen of a grapevine pattern. The radiator covered with draw curtains and made to look like a bookcase. Furniture and ship lamp are in keeping with the spirit of the room.

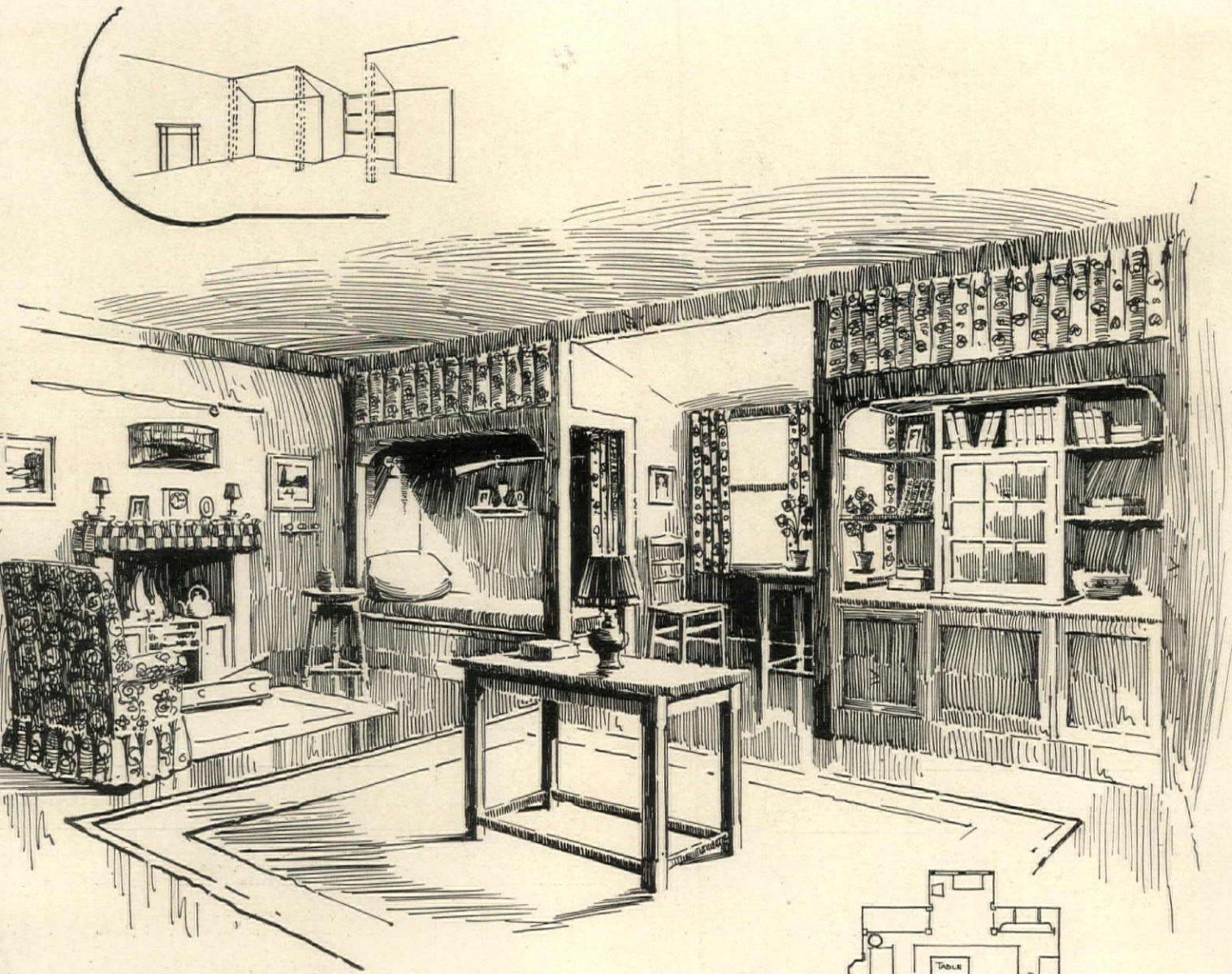


## COMPROMISING WITH THE EAVES

Five Schemes for Attic Rooms

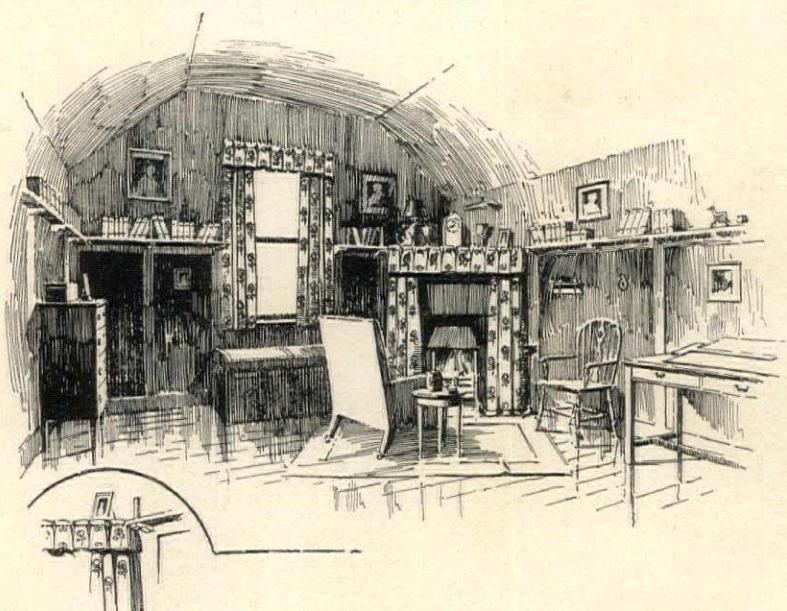
Executed by  
H. BERESFORD STANTON

Compare the construction sketch above and the floor plan. They tell the whole story of man's den to the left. Hand-adzed timber boxwork to simulate timber divide the room into a workshop, an inglenook and the living room space. Curtains can be drawn across the door of the workshop and the room made ready for entertaining. The furniture can readily be procured in any shop at reasonable prices.



The solution above compromises with an ugly wedge in the roof. Timber work and wall board form the frame for a lounge and book shelves. The curtained space above hides smaller discards. The space below the cushioned lounge is a locker. The glass door on the right conceals pigeon holes or a cellarette. An old chair in a cretonne cover gives a spot of color. The rug can be of fibre and the furniture is such as any house or shop provides.

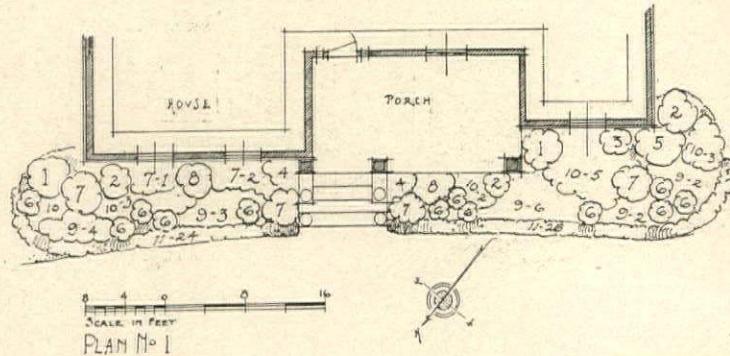
Below is an ordinary attic room created without timber work. The walls are stenciled into panels and the same design is repeated in the curtains and edge of rug. A lively color combination—green and purple, yellow and blue—will add interest. The walls can be painted and the floor stained. The furniture should be simple and comfortable. Mission pieces could go well in such a room



Above is another solution for the type of room shown opposite. The room is encircled with a bookshelf. In one corner an imaginary fireplace has been created around a gas or electric stove by curtains and a valance. The same fabric is used in curtaining. A striking color effect could be obtained by painting the floor a dull red and using rush colored mats. The walls can be rush color, the ceiling and the space above shelves a lighter tone, and the seats and shelves upholstered and painted in red. Such furniture as the room requires represents but a small outlay



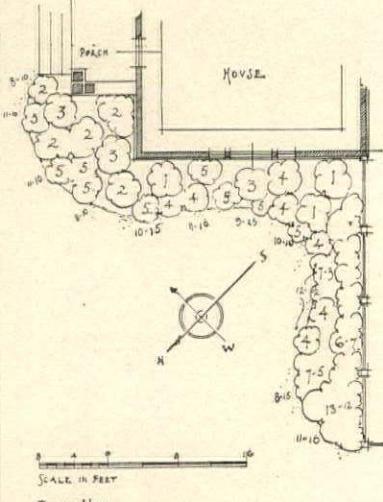
Problem 1 may be taken as one type of foundation planting where formality is called for by the architecture of the house. The plan is at the right, and the key to it is shown directly below.



Problem 2, an evergreen planting illustrates a good combined arrangement of coniferous and broad-leaved sorts. Bulbs may face this if desired. Below, and to the left, a key and plan

### PLANTING LIST FOR PROBLEM 1

	Quantity	Best stock, large sizes Ht. Price	Best stock but smaller Ht. Price
1. <i>Thuya occidentalis</i> , common American arborvitae .....	2 plants	7'-8" \$10.00	5'-6" \$5.50
Of various heights, used as accents.			
2. <i>Thuya occidentalis</i> 3 plants	3 plants	5'-6" 8.25	4'-4½" 5.25
3. <i>Thuya occidentalis</i> 1 plant	1 plant	3½'-4' 1.25	2½'-3' .80
4. <i>Thuya occidentalis</i> var. <i>Wareana</i> , Siberian arborvitae..	2 plants	3'-3½' 5.50	1½'-2' 1.50
More spreading than the above. Also holds color better, not turning brown.			
5. <i>Thuya occidentalis</i> var. <i>globosa</i> , Globe arborvitae .....	1 plant	3'-3½' 5.00	2'-2½' 2.00
Large specimen used as accent at corner of house.			
6. <i>Thuya occidentalis</i> var. <i>globosa</i> .....	12 plants	15"-18" 10.00	9"-12" 3.50
Small, round masses at front of planting.			
7. <i>Taxus cuspidata</i> var. <i>capitata</i> , Japanese yew .....	7 plants	1½'-2' 9.00	..... 9.00
Very dark green, erect, the only perfectly hardy upright variety in the Northern States.			
8. <i>Taxus cuspidata</i> var. <i>capitata</i> .....	2 plants	3½'-4' 10.00	2'-2½' 3.50
9. <i>Juniperus Sabina</i> , compact Savin juniper .....	17 plants	1½'-2' 16.00	1'-1½' 8.00
Bushy, low, semi-erect, fine dark green. Contrast well with the globe arborvitae in foreground.			
10. <i>Ilex crenata</i> , Japanese holly .....	14 plants	2'-2½' 17.50	15"-18" 10.05
Dense growth resembling box, but entirely hardy.			
11. <i>Hedera helix</i> , English ivy .....	50 plants	1 yr. 5.00	..... 5.00
		\$97.50	\$54.10



### PLANTING LIST FOR PROBLEM 2

1. <i>Thuya occidentalis</i> , common American arborvitae .....	Quantity	Size
2. <i>Thuya occidentalis</i> var. <i>Wareana</i> , Siberian arborvitae .....	4 plants	2½'-3'
3. <i>Retinospora filifera</i> , thread-branched Japanese cypress .....	2 plants	2½'-3'
4. <i>Retinospora plumosa</i> ( <i>Chamaecyparis pisifera</i> var. <i>plumosa</i> ), Japanese cypress .....	6 plants	1½'-2'
5. <i>Pinus montana</i> var. <i>mughus</i> , Mugho pine .....	9 plants	1'-1½'
6. <i>Rhododendron</i> hybrid, <i>album elegans</i> , tall white hybrid rhododendron .....	6 plants	2'-2½'
7. <i>Rhododendron</i> hybrid, Boule de Neige, dwarf white hybrid rhododendron .....	9 plants	1'-1½'
8. <i>Tulipa Kaufmanniana</i> .....	25 bulbs	
Early tulip, tall creamy white tinged rosy red, appearing in March or April.		
9. <i>Tulipa carinata rubra</i> .....	25 bulbs	
Dark crimson, center of petal having an apple green stripe. May.		
10. <i>Tulipa viridiflora</i> .....	25 bulbs	
Called "the green tulip." Pale green edged creamy yellow. May. These three unusual tulip species are especially effective among the evergreens.		
11. <i>Narcissus poeticus</i> var. <i>recurvus</i> .....	50 bulbs	
Pheasant's eye narcissus, white with red or orange eye. Late May. A well-known favorite.		
12. <i>Lilium croceum</i> .....	12 bulbs	
Short, vivid orange red lily appearing in June.		
13. <i>Lilium speciosum</i> .....	12 bulbs	
Japanese lily, tall, pink or white, August.		

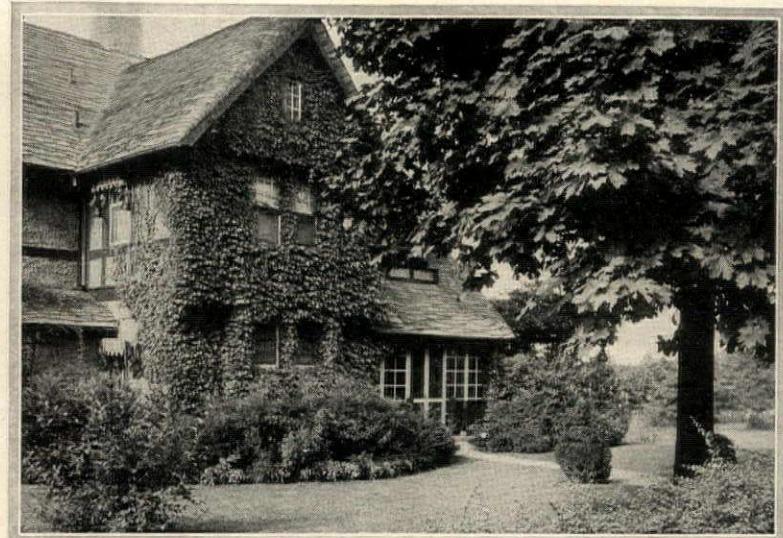
## SIX SCHEMES FOR THE FOUNDATION BORDER

ELIZABETH LEONARD STRANG

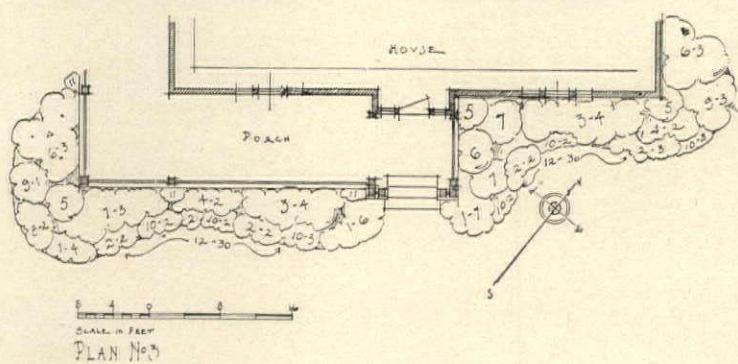
A CERTAIN amount of planting is necessary around the base of the house in order to soften the harsh lines and temper the architecture with the surrounding landscape, and to convey to the owner and the beholder alike that feeling of comfort and repose which is essential to a full appreciation of life. No other type of planting must bear such close inspection; yet, despite that fact, the majority are ill-conceived and unprepossessing.



Solution of Problem 3 depends  
right use of flowering shrubs.  
roses are also used, and  
well chosen tulips for early  
Key and plan below and to  
the right

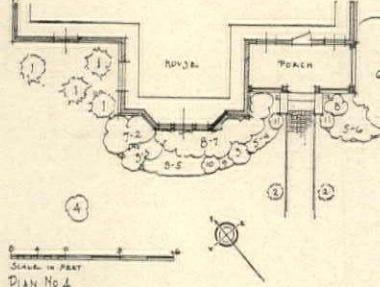


Ivy is often wrongly used, with  
consequent incongruous effects. Here  
in Problem 4, however, the Boston  
variety is entirely in keeping with  
the architecture and surroundings,  
Key and plan below



### PLANTING LIST FOR PROBLEM 3

	Quantity	Size	Cost
<i>Berberis Thunbergii</i> , Japanese barberry	18 plants	1 1/4'-2'	\$3.75
<i>Cytisus Lemoinei</i> , Lemoine's yellow shrub covered with white flowers in May or June.	10 plants	3'-4'	2.50
<i>Spiraea Van Houttei</i> , Van Houtte's spirea	8 plants	3'-4'	2.35
<i>Dianthus barbatus</i> , dwarf carnations. Quantities of white flowers, May or June.			
<i>Hydrangea arborescens</i> var. <i>grandiflora</i> . Hills of Snowball hydrangea. Large white flowers until August.	4 plants	2'-3'	1.40
<i>Forsythia fortunei</i> , Golden Bell. Golden flowers in early spring.	3 plants	4'-5'	1.50
<i>Thymus alatus</i> , Winged thyme	5 plants	3 1/2'-4'	3.00
<i>Thymus</i>	2 specimens	4'-5 1/2'	3.00
<i>Vaccinium cassinoides</i> , Withe berries covered with corky bark. Autumn foliage of rose color, and pendant red fruits.			
<i>Vaccinium acerifolium</i> , Maple-leaved viburnum	5 plants	3'-4'	3.75
<i>Vaccinium corymbosum</i> , Maple-leaved viburnum	2 plants	1'-2'	.40
<i>Vaccinium tomentosum</i> var. <i>plumosum</i> , Japanese snowball	4 plants	2'	1.60
<i>Lilium speciosissimum</i> , Late flowers in summer. Dark green thick foliage, dark bronze color in autumn. Little tender.			
<i>Lilium variabilis</i> var. <i>magnifica</i> , summer lilac	14 plants	2'-3'	4.20
<i>Rosa banksiae</i> , Large flowers, semi-double, pale pink, in clusters	1 plant	.35	
<i>Rosa chinensis</i> , Moon, very large flowers, buds creamy yellow, opening white, yellow stamens.	1 plant	.75	
<i>Rosa rugosa</i> , Rose of Gold, coppery gold, Ichuraiana type, smaller flowers than above.	1 plant	.50	
Spring tulips:			
<i>Tulipa</i> , vivid cherry rose	25 bulbs		\$1.50
<i>Tulipa</i> , red E. w. b. a. n. k., lavender violet	25 bulbs		1.00
<i>Tulipa</i> , sunlight, soft canary yellow	10 bulbs		.85
			\$3.35



Some common mistakes are: overcrowding; lack of consideration for the individual form of the plants, and their inharmonious choice in regard to environment or to the type of building which they are intended to set off.

Next to no planting at all the worst effect is gained by too much. Some places which have been planted for immediate effect suffer from overcrowding after a few years and need the removal or at least thinning of some of the plants. In this instance the maintenance and not the original plan is at fault. However, many people have no idea of what foundation planting should look like. It is a mistake to engulf a house in billows of planting, from which it rises like a boat-house amid billows of spume; nor desirable to surround it with formal hedge-like lines of shrubs. In some places the foundations should be visible, and the height of the planting should bear a definite relation

### PLANTING LIST FOR PROBLEM 4

	Quantity	Size	Cost
<i>Pseudotsuga Douglassii</i> , Douglas spruce	7 plants	3'	\$14.00
Used at ends of planting masses to form screen.			
<i>Buxus sempervirens</i> , Tree box, sheared to ball form.	2 plants	1 1/2' high 1 1/2' spread	6.00
Formal accents each side of entrance path.			
<i>Ilex opaca</i> , American holly	3 plants	2'	4.50
Very handsome, hardy as far north as Massachusetts. Only small specimens desirable in this location.			
<i>Forsythia fortunei</i> , Golden bell	1 plant	3'-4'	1.00
<i>Berberis Thunbergii</i> , Japanese barberry	10 plants	2 1/2'-3' bushy	3.00
<i>Philadelphus grandiflorus</i> , Large-flowered mock orange	6 plants	4'-5'	2.50
Tall shrub for screening service at sides. Form background for spruces.			
<i>Viburnum opulus</i> , High bush cranberry	2 plants	3'	.50
White flowers in summer, followed by fruit of vivid red.			
<i>Spiraea Van Houttei</i> , Van Houtte's spirea	7 plants	3'-4'	2.75
<i>Viburnum Carlesii</i> , Row viburnum	6 plants	1 1/2'-2'	3.00
A new and very choice variety, with heads of white fragrant flowers tinted rose; bushy habit and excellent in every way.			
			\$37.25
Flowers in front of shrubs			
<i>Thermopsis Caroliniana</i>	3 plants		\$.45
Clover-like leaves, yellow pea-like flowers in June and July. Robust grower and desirable.			
<i>Peony</i> , Duchesse de Nemours. Sulphur white double peony	2 plants		.50
<i>Clematis paniculata</i> , Japanese Virgin's Bower	2 plants		.30
			\$1.25

(Continued on page 70)



The soil should be well prepared in advance of transplanting time. A good sized trowel is convenient for digging the holes



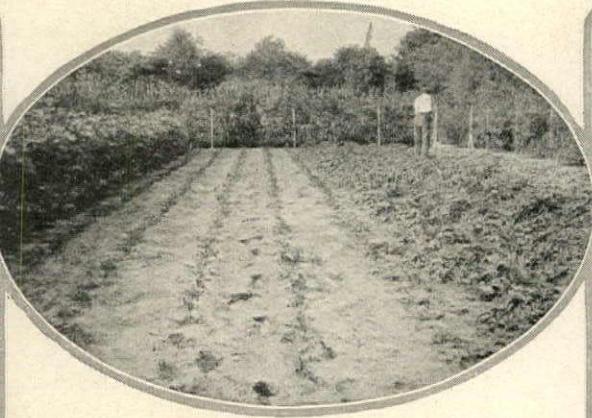
Then set in the plant, taking care not to put it so deep that its crown is even partly covered with earth



The strawberry bed, or rather, the plants must be snugly "tucked in." This is very essential to best results later on



Without a proper mulch, the berries are apt to gather particles of earth, spattered over them during rain storms



Strong as is the plant's tendency to spread it must be controlled by removing the runners. Good cultivation is also required



The summer mulch of straw goes well over the fruit clusters, which are lifted to admit its being placed in position



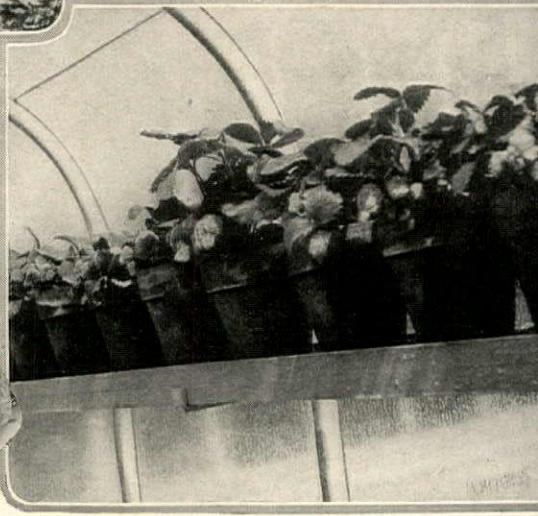
You can go through the bed from time to time, looking for the plant runners and removing them



And in the fall comes the regular winter mulch, to prevent the destructive heaving of the ground during temperature changes



Here is what you get if you follow the year's work consistently



Even in winter home-grown strawberries are entirely possible if you have a greenhouse in which to grow and ripen them

## HOW THE STRAWBERRY SEEKS IT THROUGH

A Year-round Photographic Study of Plant Management and Customs

By WILLIAM C. McCOLL

## SENTIALS IN BEDROOM FURNISHING

Sleeping, Beautifying  
Boudoir Groups

The furniture of a bedroom may be divided into three groups: the sleeping group, the beautifying group and the boudoir group.

The sleeping group consists of the beds and night stand, and possibly some sort of a screen.

Now, to be sure, seem no longer so diverse are their classes. There are twin beds, day beds, davenports and convertible couches. Headboards have gone out. Now one buys footboards and makes a day bed by covering the frame with pillows. An old-fashioned bed with heavy white lace spread and starched pillow cases is such a curiosity that one asks to be taken to see it and shown it.

However attractive they become the modern beds with cretonne or taffeta covers, one must admit the passing of the comfortable — although luxurious — American bed, heavy with ornaments and stiff with starch. There were beds that were Fortunately, the real chintz or fringed lace seersucker and other mattresses have been entirely ousted from country houses. They still remain to keep us warm on wintry nights.

## VERSE DAY BEDS

Day beds are excellent if one wishes to use a room as a sitting-room, while the day bed serves the same purpose and, it looks more like a sofa. Made of wood, solid and striped, they are covered with a cretonne and silk in colors of the color one wishes to bring out in a room. An iron bed—using foot boards—may be solid and decorated and will look most charming. Besides, no one will forget its humble origin. In one room I know of there was a room that had also to serve as sitting-room—a very interesting 4' wide. The bed had wooden ends, and in the middle of each end a flat slat. Against this slat on either side were placed cushions. In front of the fire one could sit either face the fire or back to it. At night the cushions were removed, leaving a small bed, 4' wide. What a most charming pair



*The sleeping group consists of the bed or beds with a night stand and possibly a screen*



Mrs. Lorraine Windsor, Decorator

*In every bedroom should be at least one comfortable lounge chair. That and the chaise longue and the dressing table constitute the necessary furniture of the beautifying group*



Mrs. Lorraine Windsor, Decorator

*Here beautifying and boudoir groups are combined. The dressing table and the desk constituting the respective centers. Dutch marquetry furniture is used with gold satin and gauze draperies, amethyst rug and damask upholstery*

AGNES FOSTER

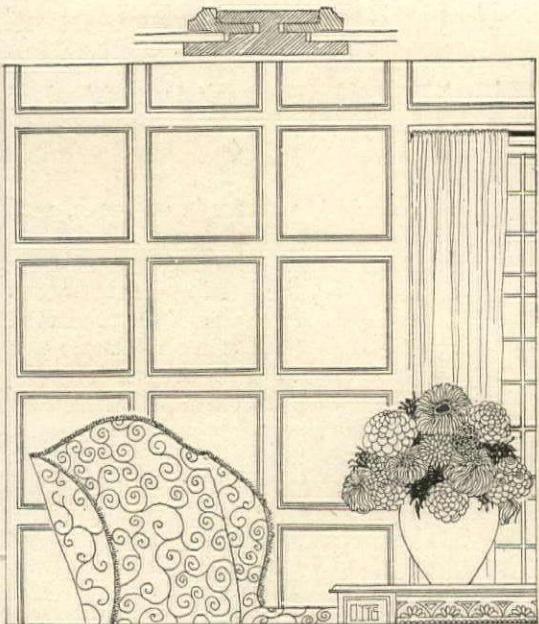
of twin beds was made of beech, well stained and rubbed down to resemble Italian walnut. The lines were simple and straight, the head and foot boards being of equal height and open. In the middle of each was a flat simple urn motif, gilded. The covers were of turquoise blue taffeta piped with deep rich yellow. An oblong strip of the taffeta covered the flat pillows, and at each corner was a blue and gold tassel that kept the cover taut and straight. Over the windows was a deep ruffled valance and from them hung deep cream net curtains. The beds were the interesting note of the room.

In another room an unusual day bed was done in old ivory with tiny lines of robin's egg blue. The head and foot boards rounded back in an interesting fashion. An English block print was used for covering. This was repeated at the windows. The thin ivory under-curtains had a ruffle of picot edged with blue ribbon the same tone as the day bed striping. The carpet and upholstery were rose.

It is always unfortunate when a bed has to be placed at an angle, particularly when it sticks out into the room. In a room with many doors and windows this arrangement almost seems a necessity. If, however, one of the doors or windows is unnecessary, we can place the bed cross-wise in front of the opening and proceed to create a draped bed.

## THE DRAPED BED

First hang some soft material, sateen or silk, in straight folds from the top of the trim to the base-board, gathering it on a rod top and bottom to hold it taut and in very straight folds. This background should cover the entire trim. If the opening is not as wide as the bed, extend the background to the required width. Fasten a 6" valance board out from the top of the trim and from this hang a straight ruffled or shaped fitted valance. If one does not wish to use a valance board, one can use a rod with a 4" or 5" projection and hang the valance from this. A second rod will have to be (Continued on page 78)



A new system of interlocking moulding for wall board panels reduces the possibility of buckling to a minimum

### THE PANELED WALL

WALL board, an interior finish at once simple, useful, effective and economical, has gained great popularity. Yet, despite its many advantages, results from its use have frequently been unsatisfactory because of its tendency to expand and contract, as well as the structural difficulties sometimes encountered. To remedy these defects and to simplify installation, a new type of flange moulding has been devised.

This moulding consists of a flat foundation piece grooved into which the wall board fits, and two locking strips that complete the decorative moulding around the panel. Headers and furring strips are not required for the installation—although they assist—and nailing is reduced to a minimum. Expansion and contraction are automatically provided for by the groove so that there is no occasion for the board buckling.

A number of designs in the moulding assure the proper styles for period rooms. Stock lengths come 10', 12', 14' and 16' in yellow pine. Other designs are in oak, gum, birch and mahogany.

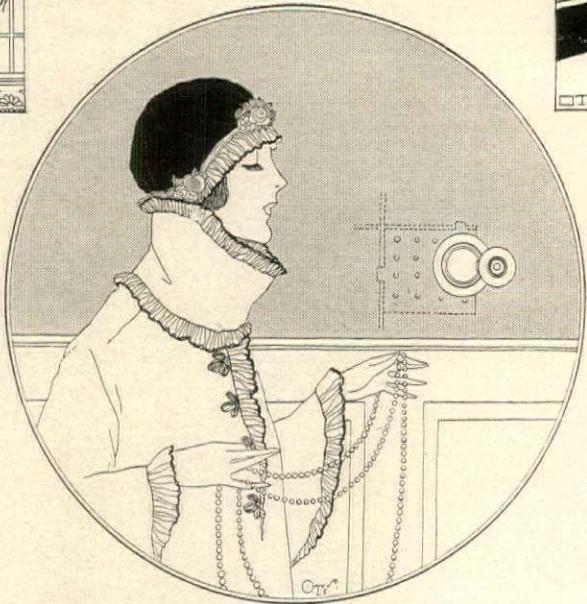
### A WALL SAFE

ONLY opera stars and chorus girls can afford to have their jewelry stolen. The rest of us folks forego the publicity and see that our jewels are safe at night. The bookcase method is a bit antiquated, and if you hide your jewelry beneath the mattress you are sure to forget it. The only safe method is to put the jewels in a safe.

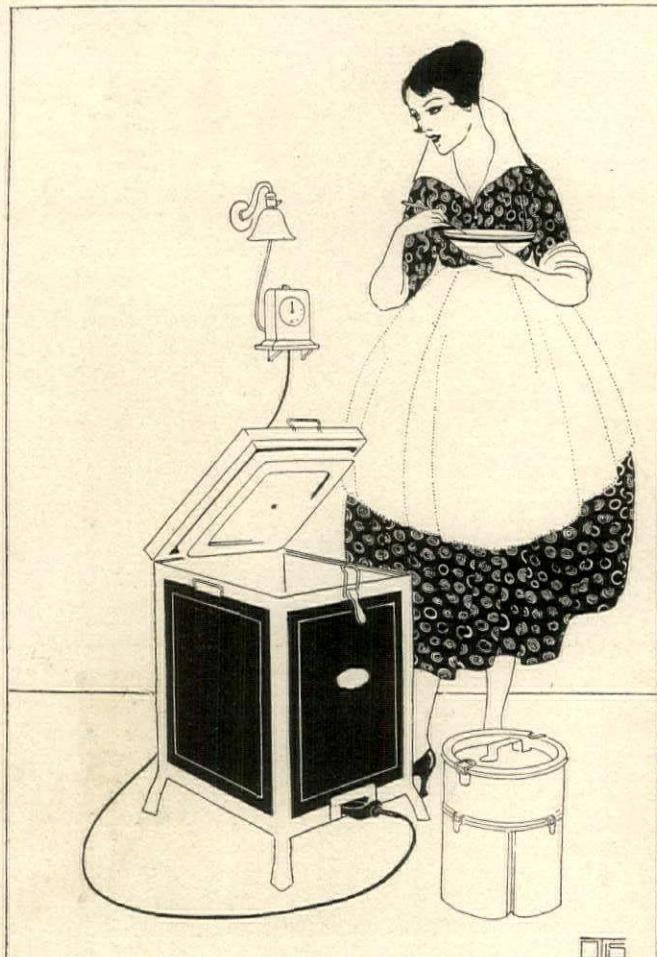
For the convenience of those who do not possess a large portable safe, there is devised the little wall safe illustrated in the center of this page. The heavy metal box, built into the wall, becomes a part of the structure. A strong steel door with a dependable combination lock will make even the most persistent burglar change his mind.

## CONVENIENT DEVICES FOR THE HOUSE

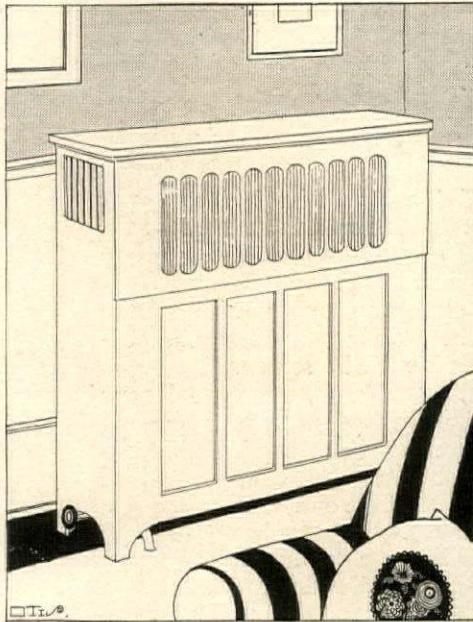
*Every day some genius is devising new methods and new articles that make life more secure, the home more comfortable and labor easier. This page is devoted to such ideas. If you have the genius for such devices, remember that an idea is worth a dollar and that the Editor can be addressed at 445 Fourth Avenue, New York City*



With your jewels in a wall safe, you can lie down to pleasant dreams, as the Lady of the Ruffles will do shortly



You put the food in the electrical, fireless cooker, set the clock—and go off to play bridge. At the pre-determined time, the clock stops the current and the heat does the rest



The heat can be kept at a livable level little machine attached to the radiator concealed by the radiator box

### STATIC TEMPERATURE

HEATING apparatus has almost come human when it can adjust the temperature of a room of its own accord. The boxed-in radiator above looks incapable of sensitive reaction, yet the machinery concealed in one end does that. A volatile liquid, held in an hermetically sealed drum, expands or contracts upon the least variation of temperature.

Imparting movement to levers opens or closes the shutters of the grill. Any degree of temperature between 60° and 80° is easily regulated and the room is kept at the exact static point desired. All the heat which is given out is used in the actual heating of the room.

This attachment may be applied to a radiator already in place. It consists of the machinery described above and the radiator case, bought new as a unit, the costs complete from \$36 for a 17" radiator up to \$68 for an 84" to 96" size. In its lined cover for the radiator has decorative value that enhances the beauty of the room.

### FLAMELESS COOKER

AMERICAN housewives have long since become accustomed to the advantages of fireless cooking. To the left is an electrical device that further reduces labor.

You put the meat or food into the cooking compartment and turn on the current. Then set the automatic clock to the time required. At the expiration of the predetermined time, the heat will be shut off automatically by the clock, but the current goes right on because the latent heat contained in the cooker will heat the food. Aluminum semi-circular containers enable you to cook two or more foods with the same heat at one time, and the beauty of the arrangement is that you do not have to stand around watching. Complete \$25; without clock, \$19.75.

## THE GARDENER'S KALENDAR

Fourth Month



Keep your fruit trees headed low, so that you can work them comfortably without having to climb about



On wet days the tree trunks can be cleaned with a stiff bristle brush



Newly planted trees should have their trunks covered with burlap or straw



en setting shrubs,  
the soil down well  
your heel and wa-  
ter if dry



as the buds begin  
swell is the time to  
graft fruit trees



SUNDAY      MONDAY      TUESDAY      WEDNESDAY      THURSDAY      FRIDAY      SATURDAY

Palm Sunday.

1. Lawns must be attended to, any new pieces seeded down and necessary sodding done. Don't neglect to roll the lawn. A little bone meal applied now will work wonders in a good stand later on.

2. Seeds can now be sown of all the hardy types of vegetables, such as onions, spinach, salsify, turnip, radish, parsley, peas, beets, carrots, parsnip, lettuce and Swiss chard. Keep all those that last all season to one side.

3. New plants of rhubarb, horseradish, asparagus, Jerusalem artichoke, chives, etc., can be set out. Old beds of rhubarb should be lifted and divided, the ground thoroughly enriched with manure and the plants reset.

4. Start hardening off in the greenhouse or cold-frame all the vegetable seedlings which were started indoors, such as lettuce, cabbage, cauliflower, etc.; also all the flower seedlings, like asters, balsams and sweet peas.

5. All hardy hard-wooded forcing plants that have been forced in the greenhouse can be planted out in a good, rich, well prepared border. These plants can be forced again after two seasons outdoors.

6. Good Friday. Sir Henry Irving born, 1838. All planting of new stock and the transplanting of trees and shrubs must be finished. Don't neglect to plant some peaches, apples, pears, raspberries, etc.

7. Set out a strawberry bed now. Use plenty of manure, dig the ground deep, plant good varieties, cultivate frequently, and keep the runners picked. Thus you will have good fruit. See page 52 of this issue.

For medium size seeds, use the edge of a draw hoe to make the row

Hand work is the way to keep the rows free from the persistent weeds

Easter Sunday.

8. By planting potatoes early, you can usually avoid damage from the summer drought. Use good fertilizer, soak the seed in formaldehyde, and keep the soil well cultivated with a harrow until the sprouts show.

9. All borders should be dug by this time. Rose beds, perennial borders, shrubby borders, etc., should have the mulch turned under. Put a liberal top-dressing of bone meal on the roses for best results.

10. It is safe to sow in the garden now all the more hardy types of flowers, such as scabiosa, pansies, sweet peas, etc. This is for those who have not a greenhouse where the plants can be started early.

11. All perennial plantings that are to be changed must be attended to at once. Don't be afraid to dig up and divide those that are advanced in growth; frequent watering will help them.

12. It is advisable to shade flowers in the greenhouse at this season of the year in order to prevent their bleaching out—a slat trellis will answer. Colored flowers, particularly carnations, require this shading.

13. This is positively the last call for spraying; very shortly the buds will burst, and it will then be too late. Carefully look over your fruit trees, roses, Japan quince, evonymus and other plants.

14. Place in frames for the summer all the plants in pots that you are preparing for next winter in the greenhouse, such as cyclamen, primula, antirrhinum, etc.

President Lincoln shot, 1865.

Titanic disaster, 1912.

15. Cuttings of all types of chrysanthemums should be made now. Don't neglect to put in quantities of the single types, as they are very useful for cut flower work. Pot the cuttings as soon as rooted.

16. Start to get the ground ready for farm crops. It should be ploughed and manure turned under. If the soil is hard use a sub-soil plow. Bear in mind that the deeper you work the better the results.

Benjamin Franklin died, 1790.

17. Start using weed killer on walks and gutters and in other places where it is not practical to scuffle. All ground that cannot be dug up should also be scuffled.

General Booth born, 1829.

18. Don't neglect to stake and wire all newly set out trees to prevent swaying and loosening the roots. Covering the trunks with straw or burlap will also help them recover from transplanting.

19. Start planting hardy bulbous plants such as gladioli, tritoma, montbretia, lily-of-the-valley, etc. Gladioli and montbretias should be set out at intervals so that they will give continuous flowers.

20. If you haven't any melon frames, order some now. Make good, rich holes, using plenty of sod and manure, and set the frames over the hill in order to warm the soil thoroughly before sowing.

21. If your root crops such as onion, radish and turnips are bothered with maggots, grubs, etc., give the ground a good top-dressing with soot or air slackened lime. Scatter it directly on the seed drills.

22. Start cutting grass early; there is nothing gained by putting it off. Don't let it grow until it is so long that you have to rake the cut grass off the lawn; make a practice of cutting once a week, for the sake of appearance and success.

23. Successive sowings must be made of peas, beets, carrots, radishes, turnips, lettuce and spinach. It is advisable to sow these vegetables in small quantities at frequent intervals.

24. If properly hardened off, the more hardy types of vegetable seedlings started inside can be set out now, including cabbage, cauliflower, lettuce, etc. If you have no greenhouse, you can buy plants.

25. Carnations can now be planted out in the field if the season is advanced. Be sure that the soil is well prepared and cultivate frequently. Keep the plants well pinched and spray occasionally with Bordeaux mixture.

26. Make arrangements to spray the fruit trees in flower with arsenate of lead. Do this as soon as the petals fall; if you spray when in full flower you may kill some bees which are a great aid to fruit.

27. It is now safe to plant seeds of any kind of flowers. We rarely have frost after this date, and in most cases it takes from a week to ten days for the seed to germinate. An early start is worth considering.

28. Don't put off thinning out those vegetables that require it. Hill the peas before they are damaged and stake them, and cultivate the ground between the rows at least once a week to prevent its baking.

29. If your asparagus is short the crowns are too near the surface. Hill up the row, covering with six or eight inches of earth. If the grubs are bothering the shoots, turn your chickens in the bed; they will clean the grubs out.

30. Warm vegetables such as pumpkin, squash, cucumber, lima beans, string beans, okra, corn, water melons, etc., may be sown now. If you have a continual wet spell, postpone sowing this class of plants for a day or two.

*For winter's rains and  
ruins are over,  
And all the season of  
snows and sins;  
The days dividing lover  
and lover,  
The light that loses,  
the night that wins;  
And time remember'd  
is grief forgotten,  
And frosts are slain  
and flowers begotten.*

*And in green under-  
wood and cover  
Blossom by blossom  
the spring begins.*

*The full streams feed  
on flower of rushes,  
Ripe grasses tramel  
a fleeting foot,  
The faint fresh flame  
of the young year  
flushes*

*From leaf to flower  
and flower to fruit;  
And fruit and leaf are  
as gold and fire,  
And the oat is heard  
above the lyre,  
And the hoofed heel of  
a satyr crushes  
The chestnut-husk at  
the chestnut-root.  
—Swinburne.*

This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.



Wide drills are best made with a draw hoe, the blade being held flat



One operation covers the seeds and firms the soil properly over them



## S E E N I N T H E S H O P



Unusual china makes a great deal of difference to the appearance of the country house table. This hand-painted place plate is in delicate colorings with variegated flowers in soft tones. The border is formed by two lines of dark green. \$2.50

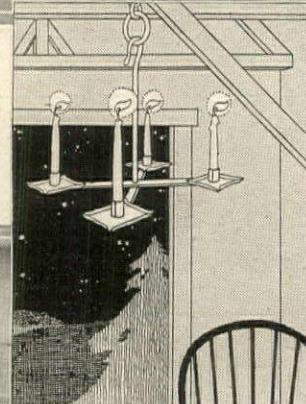


Because of its bold, gay coloring, this tea or coffee set recommends itself for a country house. It consists of a large plate tray, tea pot, sugar bowl and creamer. Tray has upturned edges and is 10" wide. Teapot, 7" high and 3" wide. It comes complete for \$22

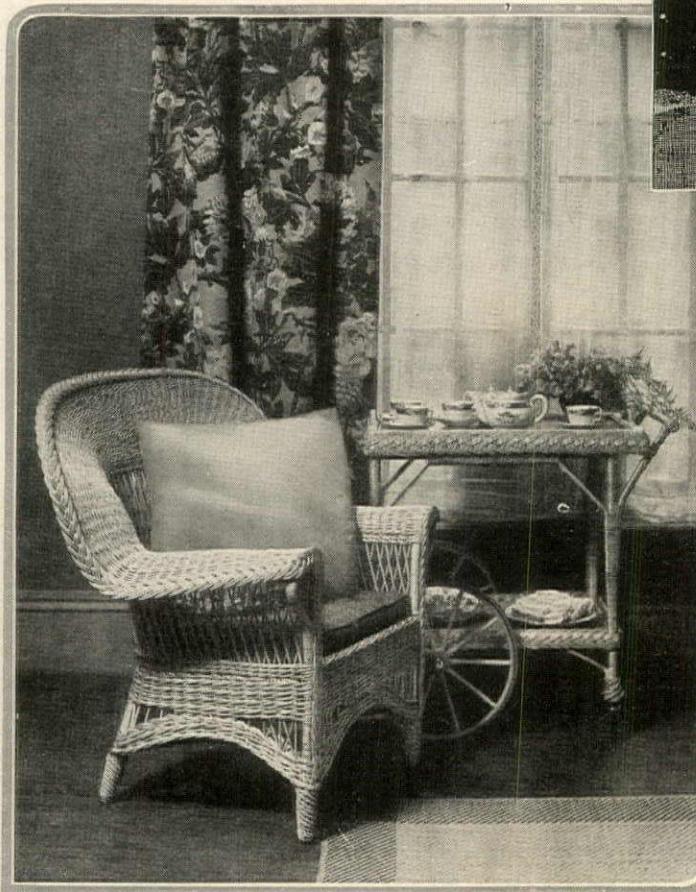
*Spring comes when we begin to think of it, when we plan for the furnishing of that summer house. The shoppers have gathered these unusual articles with that end in view. If they can serve you by purchasing them, or if you would know the names of the shops where they are sold, write the Shopping Service, 445 Fourth Avenue, New York City*



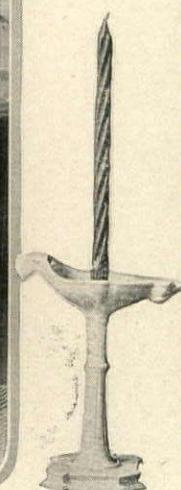
Among these hand-painted pieces of Slavonic work is one that will serve perfectly for a cake plate. On the central background of dark blue are gay colored flowers and a bird. The border is conventional with a narrow blue rim.



Picture it hanging from the rough-hewn rafter of a summer camp or a seashore bungalow, this four light, wrought iron candle holder. Its simplicity of design is quite one of its charms. It measures 15" high and 21" across and costs the small sum of \$6



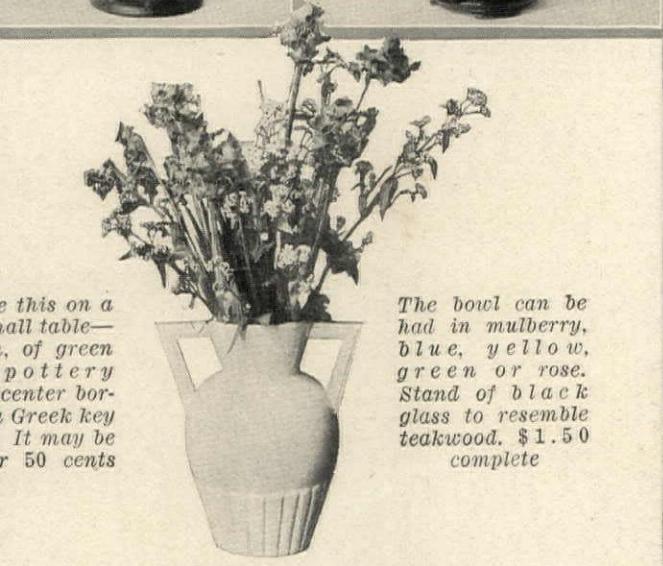
A summer tea grouping. Arm chair, natural willow, \$16. Cushion, \$3. Tea wagon, 28" by 18" by 29" high, \$23. Stained any color for \$1.25. Rubber tires, removable glass tray. Slightly plainer, \$16. Cretonne behind hand blocked—large blue and lavender flowers; birds in pink, black, yellow, mahogany, 50" wide, \$3.75 a yard



Here's a candle to light you to bed—on an antique design candle stick, 12½" high, of Deruta ware, which comes for \$7.50



The arm chair is guaranteed to be comfortable. Of mahogany with antique finish, 34" high, \$23. Table of same wood, dull finish, 24" high, top 18½" wide, \$22. The cretonne is cotton in lovely antique coloring. Background is dull, and the pomegranate design is in soft pink and grey, 31" wide; \$1.25 a yard



Use this on a  
small table—  
, of green  
pottery  
center bor-  
Greek key  
It may be  
r 50 cents

The bowl can be  
had in mulberry,  
blue, yellow,  
green or rose.  
Stand of black  
glass to resemble  
teakwood. \$1.50  
complete



The living-room table will take this  
vase of Deruta pottery in an antique  
Italian shape. 12" high. \$10



The arm chair, which is of  
wicker, may also be had in the  
rocker form, 50 cents extra.  
Seat 21" wide, 19" deep, back  
30" high. \$14 in natural willow.  
\$1 extra for staining any  
desired color. The willow  
stand may be used as a gar-  
den basket, or in the house  
for magazines. 39" high. \$8 in  
natural willow. \$1.50 extra for  
staining. The wicker bird  
cage comes at \$8.25 and  
stained at \$9.25. Behind is the  
Royal Hollyhock cretonne.  
Background of broad black  
and grey stripes with large  
floral groups in soft lavender,  
purple, rose and green. May  
also be had in combinations of  
light tan and grey stripe with  
blue and yellow flowers. 50"  
wide. Price is \$3.75 a yard

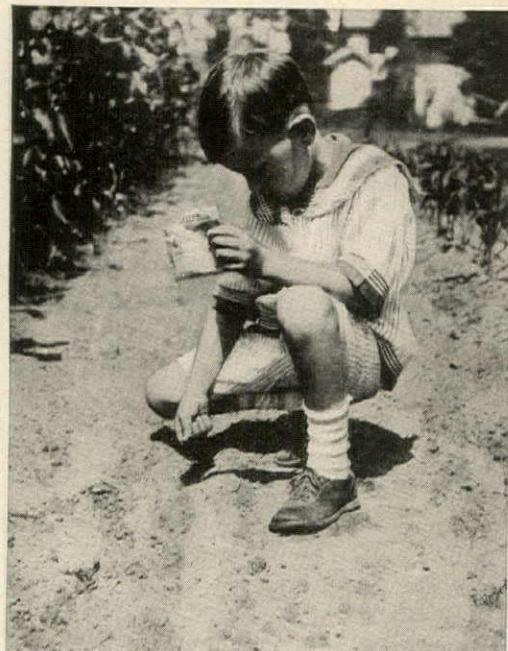
In the parlance of the trade  
this Brighton day bed is  
known as a "super easy." It  
is upholstered in down and  
covered with a yellow import-  
ed hand-blocked linen, \$143.  
The linen is 50" wide. The  
day bed is 5' 6" long. It may  
also be had in walnut, mahog-  
any or oak legs as well as the  
ivory. If material is supplied  
the price is \$125. The screen,  
5' 8" high, has mahogany  
frame with a sateen filling in  
all colors desired. \$12.50. The  
floor lamp of black decorated  
lacquer has a table in center;  
4' 9" high. \$23.50. A pagoda  
shade of silk with alternating  
shirred and brocaded panels  
—21" wide. \$30



A good garden line is a sure guide in getting the rows straight. A stick is convenient for marking them out



Few seeds are expensive, so do not economize in their sowing. Some of them will fail to germinate



Small seeds like lettuce and carrot are best sowed direct from the hand, letting them slide through the fingers

## PLANTING THINGS TO GROW AND LIVE

D. R. EDSON

*With this article, the fourth of a series setting down for inexperienced gardeners the things they should know about plants and plantings, Mr. Edson takes up the actual work of putting the seeds and plants in the soil. The series commenced in the January number and will continue through several more issues.—EDITOR.*

WHENEVER Dame Nature gives us a real, true, gratuitous impulse, it is usually a good plan to follow it. The person who does not long to get out and plant something when the brown grass begins to green again, and the birds come back, and the earth smells sweet and clean, is so exceptional as not to be worth considering. Man flatters himself that he is helping and improving upon Nature, but that subtle dame is only using him for her own ends!

Whatever may be the secret source of that which urges man or woman to put seeds in the ground and set out plants, the work itself should be done in such a way that the seeds will grow and the plants will live. Gardening has its technical, work-a-day side as well as its inspiration. Hence the beginning gardener must devote some time to studying the technique of his avocation.

Now is the time to plant. It is in the air. Everything wants to grow—will grow with half a chance. There is only one trouble with spring as the universal planting time—it is too short. The cold nights or the wet weather or the late frosts seem to hang on interminably. And then, before one knows it, the hot, dry weather has arrived and it is too late to do many of the things which we had planned.

### SHORTEN THE WORK

How can the spring planting season be lengthened? There is only one way, and that is to shorten the work. To do that, you must plant long before "settled" weather has arrived. The most important preliminary work is to know exactly and definitely what you aim to accomplish in the garden this season.

A great deal of the work which is usually left until after the planting actually begins may just as well be done a week or so beforehand. The tools should be on hand, the beds prepared and fertilized, all seeds bought and nursery stock and plants ordered before a single seed is put into the soil. If you see to all this, there will be a good chance that you will get all your planting done on time, and done with time enough to have it done carefully and properly. Otherwise there is bound to be a rush, resulting in hasty and carelessly done work.

The plant foods for your various gardens should not only be ordered but be actually on hand by the first of this month at the latest—manure enough to give a 2" or 3" coating to the garden and to work into the top soil of beds of hardy perennials, etc. If this cannot be obtained, procure "commercial" cattle or stable manure sufficient to take the place of it. These latter materials have been put through a standardizing and drying process to make them uniform. In addition to this, obtain high grade fertilizers enough to give a dressing at the rate of 400 to 600 pounds to a quarter of an acre. A small supply each—25 pounds or more according to the size of your garden—of nitrate of soda, fine ground bone, coarse ground bone, tankage or dried blood, and, if you can find any this season, muriate of potash, should be obtained in addition to the above and used as suggested in the following paragraphs.

Such plants as you may be expecting to get from a local source, both vegetables and flowers, should be selected some time in advance of your actual need of them. In picking them out, do not be guided by the size alone; the stockiness, growing condition and the hardiness of the plant are all more important than the size. A plant of any kind that has grown so rapidly or under such cramped and coddled conditions that it is weak and "loopy" will receive a serious setback in transplanting, even if it is not lost. A much smaller plant with firm wood, with a good dark color, planted at the right time, will soon outstrip it in size and general thriftiness.

### EARLY PREPARATIONS

The earlier you can plant such things as you will be getting from the florist or nurseryman the better. If you have given instructions that they

(Continued on page 96)



Lima beans may go in a double row wide trench. Space them about 4" each way as shown here



With the back of a garden rake the soil can be covered easily and quickly on each side of the row



Watering in dry weather makes for easier work when it comes to thinning out growing plants

# ON FENCES FOR THE PERMANENT PLACE

## Choosing the Design and Material

H. P. THURSTON

Photographs by courtesy of Anchor Post Iron Works

part of the wisdom exercised by Americans at when they build a house for a permanent home, they make the surroundings of that also permanent. As quickly as possible acquire the atmosphere of that place having been there and always intending to be. They transplant large trees, they make drives and paths, and lay down lawns that a joy forever. Then they fence it in. It was when a man walled in his property, days a garden and a lawn are considered one shares with his neighbor and the others-by. And to make that boundary permanent and to share that property with the public is no better type of fencing than iron. Costs more than wood. Naturally. But it longer, and there is no limit to the choice designs to select from. It may be rigidly simple. It may have all the decorative rhythm graced the old iron work of ancient Italy and Spain. The cost is the crux of the decision. To those who build for permanency and plant permanence the matter of cost is a negligible factor when they come to fence for permanence.

### DESIGN AND MATERIALS

A fence oft proclaims the property, just as the man proclaims the man. It should be chosen to give to the property a fitting boundary mark. In some instances the strictest simplicity is most desirable with only a simple elaboration at the gates, such as a woven wire fence or iron posts and rails. In other cases the fence can be elaborate, a thing of beauty in itself. The distinction between the purely utilitarian and the fence that is also decorative is well known and consider carefully.

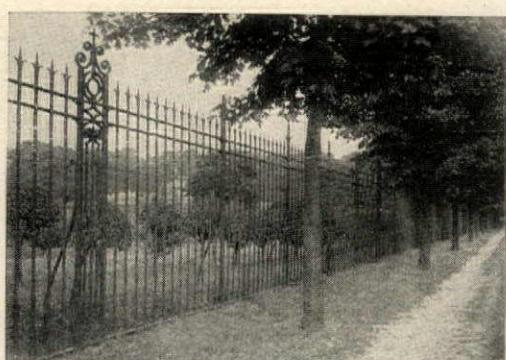
The purpose of the purely utilitarian fence, marking the boundary of the property, is to keep out intruders and keep on the place the stock owned there. It should be non-climbable and nearly indestructible as possible. The non-climbable fence requires a barbed wire flange extending from the top rail toward the road side. It is sufficient to dissuade the most persistent intruder. The requirements for the decorative fence are these same general principles, although its decorative capacities need not be so pronounced. So, before deciding what fence to use, it is wise to look into the materials employed.



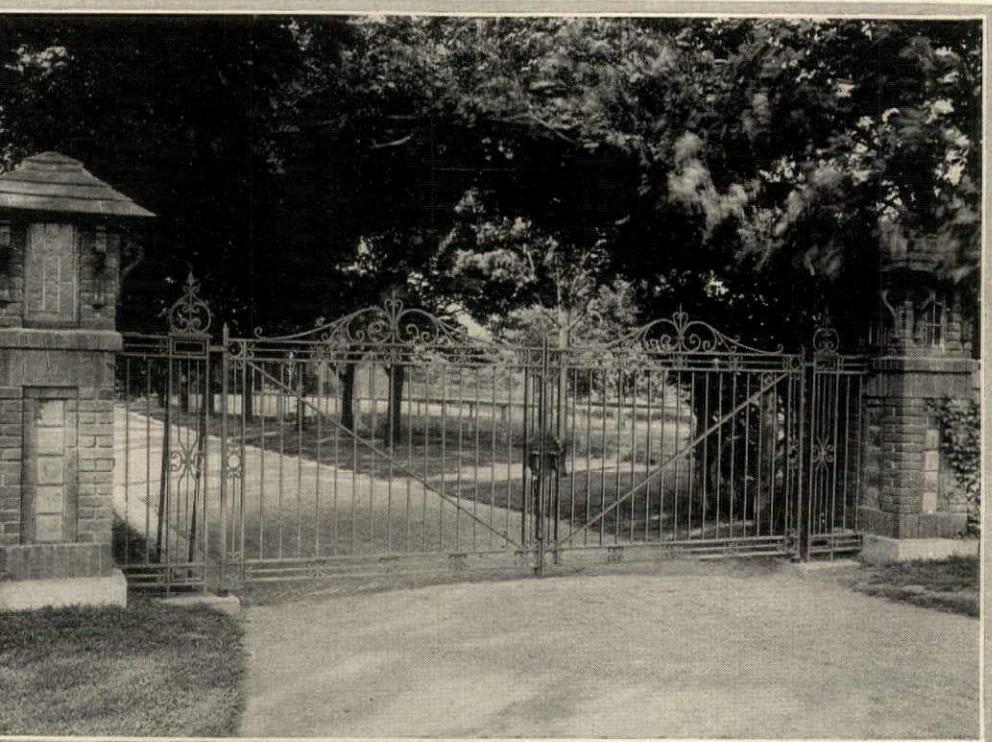
*The decorative possibility of the iron gate has reached a high plane on the estate of Louis Bossert, Esq., at Bay Shore, Long Island. It is flanked by low evergreens and has a background of noble trees that make it a charming transition between the street and the garden, having some of the characteristics of each*



*A simple design with acorn posts is found on the property of Mrs. Florence Alker at Great Neck, Long Island. It gives a pleasing uniformity of fencing*



*A more elaborate fence surrounds Castle Gould at Port Washington, Long Island. Both utility and decoration are combined in the decorative posts and plain bars*



*The gate is the logical accent point in the design of the fence. It can be elaborate as on the Bossert estate or simple as in the property of W. J. McCurdy, Esq., at New Brunswick, New Jersey*

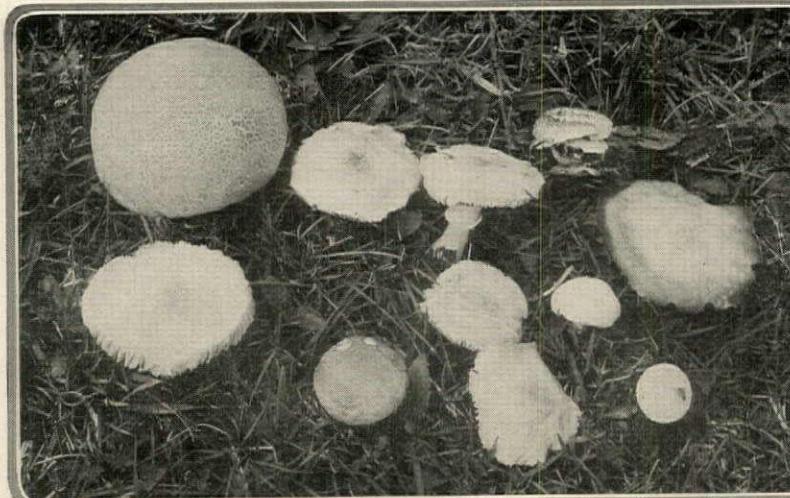
The permanent fence must be constructed of material that will resist the decaying influence of the elements. In all cases it should be galvanized iron covered with a coat of rust-resisting paint to make the safety doubly secure. The posts should permit of such secure anchorage that they will resist sagging and wind pressure. Upon the posts will depend much of the permanence of the fence, in appearance as well as usefulness.

These are the main facts to be considered whether one is contemplating the fencing of an entire estate or only such small plots as a tennis court or a garden.

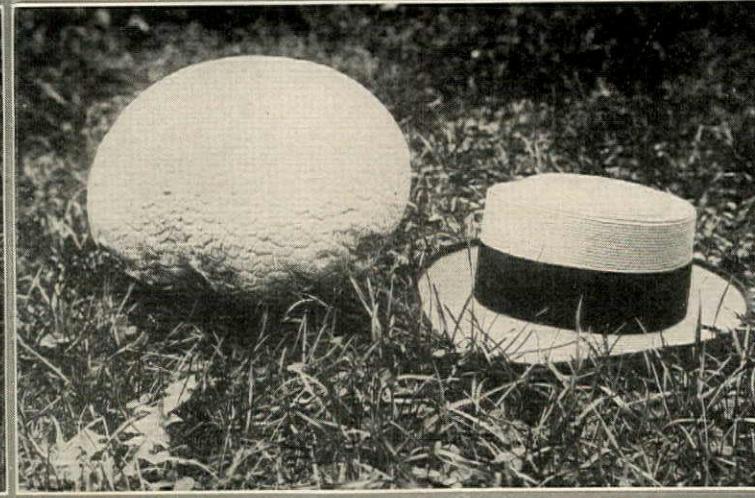
### As to Cost

The cost of such permanent fences ranges from \$.68 a lineal foot for the woven wire type up to several dollars a foot for the elaborate designs. To this item must be added the cost of labor which in different localities will fluctuate. The lay of the land and the nature of the soil are also factors in computing the cost, since the posts must find firm anchorage, whether the soil be clay or rock, and there are the occasional obstructions that cannot be overcome.

Picture the fence as it will be in place on your land, and you find that there are several accessories that will add to its effectiveness. These may be a privet or barberry hedge set a foot or so back from the line of the fence, stone posts over which vines are trained, or in the case of the woven wire fences, rambling roses. In other words, the fence is but a factor in marking the boundary. Its hard, cold iron must be tempered with the warmth of flowers and foliage. It is a transition between the street and the garden and should have the characteristics of both.



Pictures can seldom be relied upon in identifying mushrooms. But here, in the upper left corner and lower right, are large and small puff-balls



Sometimes it is literally as large as a man's head, this giant edible puff-ball. It matures during late summer and early fall, in open situations.

## KNOWING THE WILD MUSHROOMS

ORIN CROOKER

**T**HE best way to make a beginning in the study of mushrooms is to secure a thoroughly reliable manual on them. Browse through certain parts of this before making any effort to gather specimens, though on first sight it will appear no more intelligible than a classic in the original Greek or Hebrew. But it is essential to secure a preliminary knowledge of the different parts of these fungus growths, and this book will help you to gain without leaving your sitting-room.

By studying the plates and illustrations in the book you will become familiar with the anatomy of the mushroom, and learn to know its parts.

### FIRST STEPS IN IDENTIFICATION

This elementary knowledge may seem confusing enough, but it will give an idea of what to look for when gathering the first specimens. You will expect, of course, to make no use of these for food no matter how well the description may appear to tally. Indeed, some students never attempt to use the edible mushrooms until they have spent at least one season in study and observation. This, however, is not strictly neces-



The common edible mushroom, both in a wild state and under cultivation, is *Agaricus*. There is some resemblance between it and the poisonous *Amanitas*.

sary. There are a few varieties in almost any vicinity about which there is little or no question. The student soon becomes familiar with these. Using them for food—once he has become acquainted with them—will serve to keep up his mushroom enthusiasm.

It is impossible to record in a popular article the characteristics by which the edible mushrooms as a class may be told from the poisonous fungi. There is no set and fast rule to follow. Further than this, however, is the fact that specimens of the same species differ so much that any directions set forth here might be very readily misconstrued by the ambitious amateur.

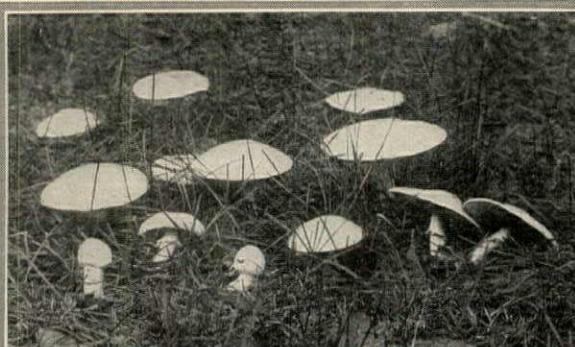
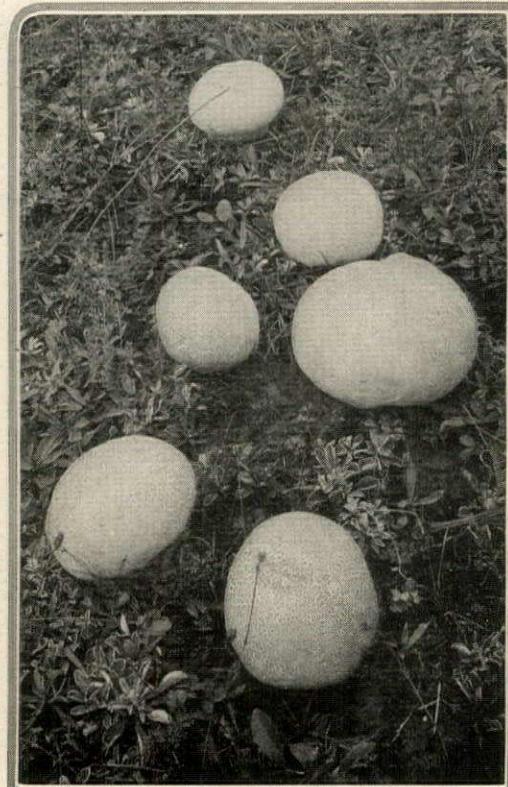
There are many so-called "tests" published from time to time in the press and in circula-

### Some Common Edible Species and What They Are Like

tion by word of mouth. Without exception they are to be avoided. The so-called "poisonous" "death cup" rule that any species springing a cup or socket at its base is poisonous is an unsafe guide. Not only are there non-poisonous forms which have no such "cup," but often in gathering mushrooms a poisonous variety will break off at the base in such a way as to make it appear that it did not possess such a cup in reality it did. The popular idea that a spoon or onions or anything else when cooked with mushrooms, will turn black if any poisonous specimens are present, is also a fallacy. And other tests being in error, there remains one road to a knowledge of mushrooms, and that is the path of study and observation.

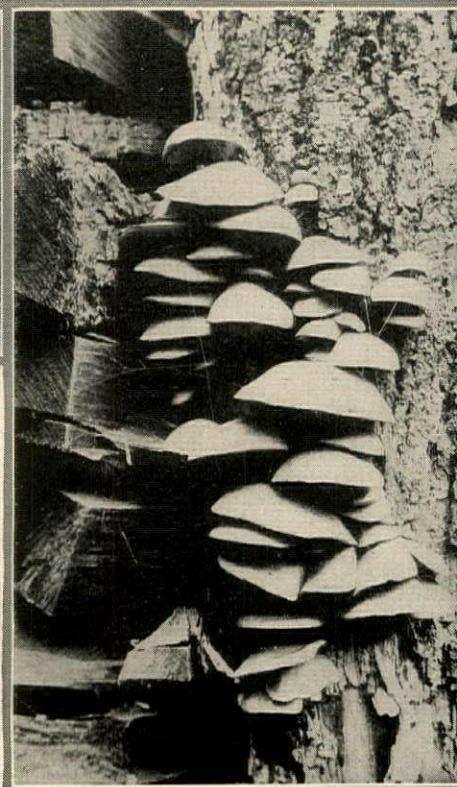
### PUFF-BALLS AND OTHER EDIBLE SPECIES

Among the first of the edible fungi with which the beginner is likely to become familiar are those of the puff-ball family. There is a chance of making a serious mistake with these, since all the white puff-balls are said to be poisonous. If eaten before the flesh within begins to change color, however, they are safe. (Continued on page 80)



When *Agaricus* is fully grown it opens out into umbrella shape. At first it is a mere "button" as shown in the foreground above

Not infrequently the puff-balls grow in groups. One or two of these big fellows would be sufficient for a family of four

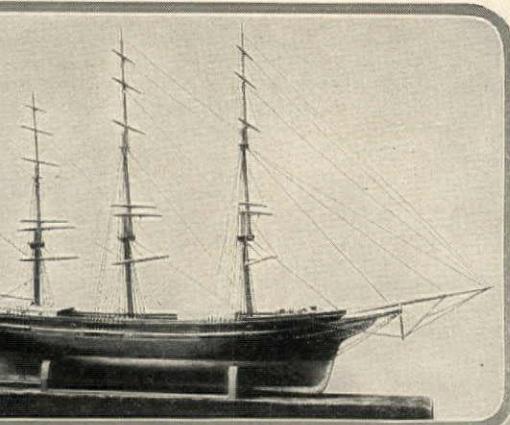


The *Pleurotus* genus, growing invariably on live or dead wood, includes some of the most palatable of the fungi family

## SHIPS THAT NEVER WENT TO SEA

Old Models Now in Demand for Decorations—  
Their Makers and Their Use

COSTEN FITZ-GIBBON



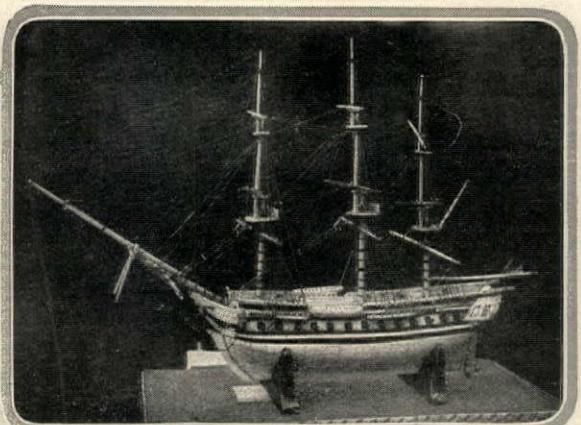
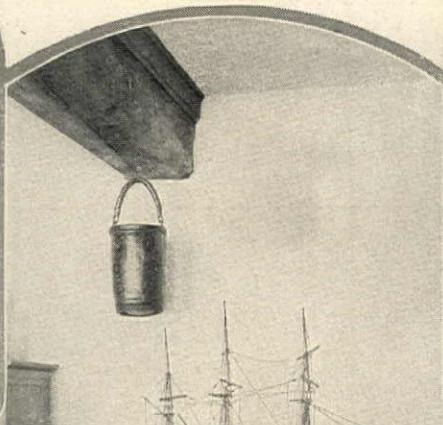
"There were the days of clippers"—  
the Red Jacket, which sailed from  
New York Hook to Liverpool in thirteen  
days. She was built in 1863.

HERE is something about the sight of a ship that lays hold of and captivates the imagination. Matters not whether the ship be a small-sized craft that "goes down to sea" bearing those "that occupy business in great waters" and keeping the network of commerce from port to port, or whether it be a little model; it carries with it a potent spell whose fascination neither the habitual globe-trotter nor the most sea-dreading stay-at-home can resist. The inherent grace of line in itself and, if it be one of the old sailing craft, the forest of rigging and the spread of canvas silhouetted in relief against the sky, hold the eye in an almost irresistible attraction. Besides all this, there is a compelling sense of mystery about a thing fashoned to meet and battle with the forces of nature, forces too often for us to tame to our bidding and

to struggle with any puny efforts of modern rectification and meticulousitude and to which we must, perforce, accommodate ourselves. These wholesome sensations of wonder and awe and admiration and the memories of a few threads of romance too, are brought forth in just as much reality by the models, which enjoy such an abiding share of popularity as by the keels actually ploughing the seas.

## SAILORS' VOTIVE OFFERING

What are these models and why they made?" The answer is many just as many as the conditions called them into being and in order to gain an intelligent explanation of their existence one must be perchance indulged in presenting an historical retrospect. The beginning of our story is wrapped in the mists of antiquity. In Egypt,



*In the living-room a ship model affords a fine spot of action and interest. It can stand on a table or shelf or be hung by wires from the ceiling beams. Complete in every detail of gear and stick, it will bear even careful inspection at close range, while its effect as a whole is always striking. Model by courtesy of Charles Platt, III, Esq.*

*There's a fine romance behind this frigate which was made early in the last century by French war prisoners from bones saved from their meals*

in ancient Greece and in the early days of Rome's maritime greatness, seafaring men were wont to dedicate offerings to the gods either to propitiate them and ensure safety to themselves from the perils of the deep or else in thanksgiving for an escape from death by shipwreck. These first votive offerings seem to have been in the form of sea-stained garments hung up in the temples or at shrines, but they eventually gave place, in part at least, to the models of ships which were suspended in a conspicuous position.

This same time-honored and picturesque custom was transferred from the old pagan days to the Christian era and, persisting through the ages, became widely prevalent in the 15th or 16th Centuries and remained thereafter in habitual practice. In the seaport towns and fishing villages of Brittany, Normandy and Holland, especially, but also to some

considerable extent in England and in various parts of the Continent, ships' models as votive offerings were suspended high in air before the altars and shrines in cathedrals and churches. Those who have seen them thus displayed can never forget how strikingly graceful and impressive they always are.

## BLESSING THE BOATS

In Catholic countries their votive use has continued to the present day, even as it was in the "ages of faith." To cite but one specific instance, throughout the length of the nave and aisles of the Church of Saint Pierre, in the Island of Saint Pierre just off the south coast of Newfoundland, ships' models are hung in mid-air by long chains depending from the roof, and these votive offering ships have a very vital meaning to the inhabitants of the island whose livelihood is based upon the harvest from the sea. Every year at



*As mantel decoration for the library or man's room, few objects have such value as a good model. It lends a sense of strength, with not a little tang of the sea. This is shown by courtesy of Mrs. Charles Platt*

Rogation tide there is a solemn procession, in which all the islanders join bearing banners or candles, from the church to the quay where the *abbé*, attended by his assistant clergy and acolytes with crucifix, censer and candles, gets into a shallop and is rowed a little way out into the harbor where he blesses the sea for its harvest of fish and prays for the safe return of those who are about to set forth with the fleets for the banks. It is an exceedingly solemn and touching ceremony; the people's all is bound up with the season's catch of fish and there are perils a-plenty ahead for the hardy fishermen, perils from which some of them are almost certain never to come back. This ceremony of blessing the sea for the fishing is exactly comparable to the old English Rogation tide procession to bless the fields and "beat the parish bounds." The significant thing to our immediate purpose is that an important feature of the procession is a ship's model—a new one is made every year—which is carried with great state to the quay and then, after the ceremony, is returned to the church as a votive offering and hung up in the silent navy along with its predecessors of foregoing years. The same practice, with slight local variations, prevails in plenty of other places. In Protestant countries, although this votive significance has ceased, the popularity of the ships' models has more or less continued in certain localities.

#### OLD SALTS' HOBBY

Quite apart from any religious connection, there were various other occasions that gave rise to the making of ships' models. Many a seaman, too old to follow the sea any longer, has whiled away monotonous hours by making a model of the ship whose rigging he climbed in his lusty prime, reproducing with painstaking care and exactitude every well remembered detail. Some of these models, pathetic little labors of old men's love and pride, are admirable examples of skillful workmanship. So also are many of the models made as a diversion during enforced idleness or confinement by prisoners of war, especially some of the French sailors held prisoners in England in the latter part of the 18th Century. Some of these accurate and beautifully made models are constructed entirely of bits of bone gradually accumulated from the meat supplied with the daily food and it often required months of patient waiting to secure a bone large enough for a mast or spar. The fragments of bone were whittled into proper shape, nicely fitted, polished and riveted together until, at last, the finished model appeared, a monument of patience and skill although it was sometimes less than a foot in length.

A careful student and collector of these models states that "it has been estimated that some of the ships took from two to three years to build and are without doubt not only the handsomest but most accurate models conceivable."

Of scarcely less interest and almost incredibly deft workmanship are some of the ships' models to be found hanging from the ceiling, until very recently at any rate, in several old London waterfront taverns, bartered by sailors on shore leave in payment of a score or as the price of a night's carousing with a party of cronies.

#### SHIPWRIGHTS' MODELS

Equally interesting as examples of craftsmanship and mastery of nautical design, though not invested with the same picturesque associations as some of the specimens just noted, are the models made by shipwrights in the 18th and early 19th Centuries. They are marvels of accuracy and were produced at considerable expense. There is record of one such shipwright's model, made in Pennsylvania for a ship owner preparatory to laying the keel of a great clipper ship to be constructed precisely like it, that cost upwards of \$600, and doubtless there were plenty of others, made under similar conditions, that cost as much or more.

In the early part of the 19th Century it was frequently the practice of marine insurance companies, both here and in England, to require of the ship's owner a model of his vessel before insuring it and this model was deposited in the insurance company's office, or occasionally in the ship owner's counting house, fitted into a cradle or stand so that it could be placed on top of a bookcase or desk. While this custom lasted, many of the finest old square-rigged ships were being built and their models docked in office havens only to be neglected and forgotten by the busy world. It is no uncommon thing, even today, to find some of these models occupying places of honor in the offices of the older marine insurance companies, thanks to the homage of a few admiring souls who, one after another, have cherished them for nearly a century.

fact down to the most modern of motor and sailing yachts and cruisers.

It is only recently that the collecting of models has obtained a wide popular vogue in a quiet and less extensive way they have been collected by a few individuals and institutions for many years past. The oldest and largest collection is that in the Rijks Museum in Amsterdam, where a large room is entirely devoted to displaying them. Their present commercial value is of late growth. Although most of the shipwrights' models represent the cost of considerable sums in their original construction, the majority of ships' models for many years had only such financial value as the owner chose to attach to them or some isolated admirer was willing to pay for the pleasure of acquiring them. Now the conditions have wholly changed; the

models are fetching prices ever increasing higher and higher and regular buyers are making models for which they receive anywhere from \$600 to \$1,000 or more.

#### THEIR DECORATIVE VALUE

To anyone at all familiar with ships' models their tremendous and intensely individual decorative value must be perfectly obvious, so obviously indeed, that it would be merely trifling to call attention to the "shining coals to Newcastle" to point out the sundry reasons for and the uses of these models. It would not be amiss, however, to point out several ways in which we may appropriately employ ships' models to decorative advantage. Fitted into a cradle or stand they may be placed on the tops of such pieces of furniture as bookcases, secretaries, boys' or cabinets or even upon a table conveniently placed.

Again, there is many a room which would make, all by itself, an admirable mantel garniture, especially if there is a plain panelled white chimney-piece to act as a foil.

Still another way, and a far more interesting way it is, of displaying ships' models is to hang them by a cord from the ceiling as was done in churches with the votive ships. In this way they seem to have a living charm and individuality when fixed in a rigid cradle. In a large room this method is to be recommended, if it is possible to do so, as being no more advantageous or faire than of using a ship's model suspended from a ceiling. Here it could be seen from below, from a level and from above by those going either up or down the stairs.

#### GOOD PLACES FOR THEM

The accompanying illustration suggests various other applications of the models to decorative purposes. It will visibly emphasize the fact that model enthusiasts are to be commended for their wisdom in reviving interest in a rich resource which we all too blindly disregarded until the present vogue began.

To be sure, one would scarcely care to place a ship model, however small, in a boudoir or a drawing-room, the formal lines of a period drawing-room, are not fit settings for anything as full of the spirit of the open as these miniature frigates and junks, with the details of their originals so faithfully reproduced to the last stick and bit of gear. What means do they call for a niche surrounded by other spoils of the sea, but they do merit, and at their best in a place of intrinsic strength, which they bring, an added touch of atmosphere as refreshing as it is unique.

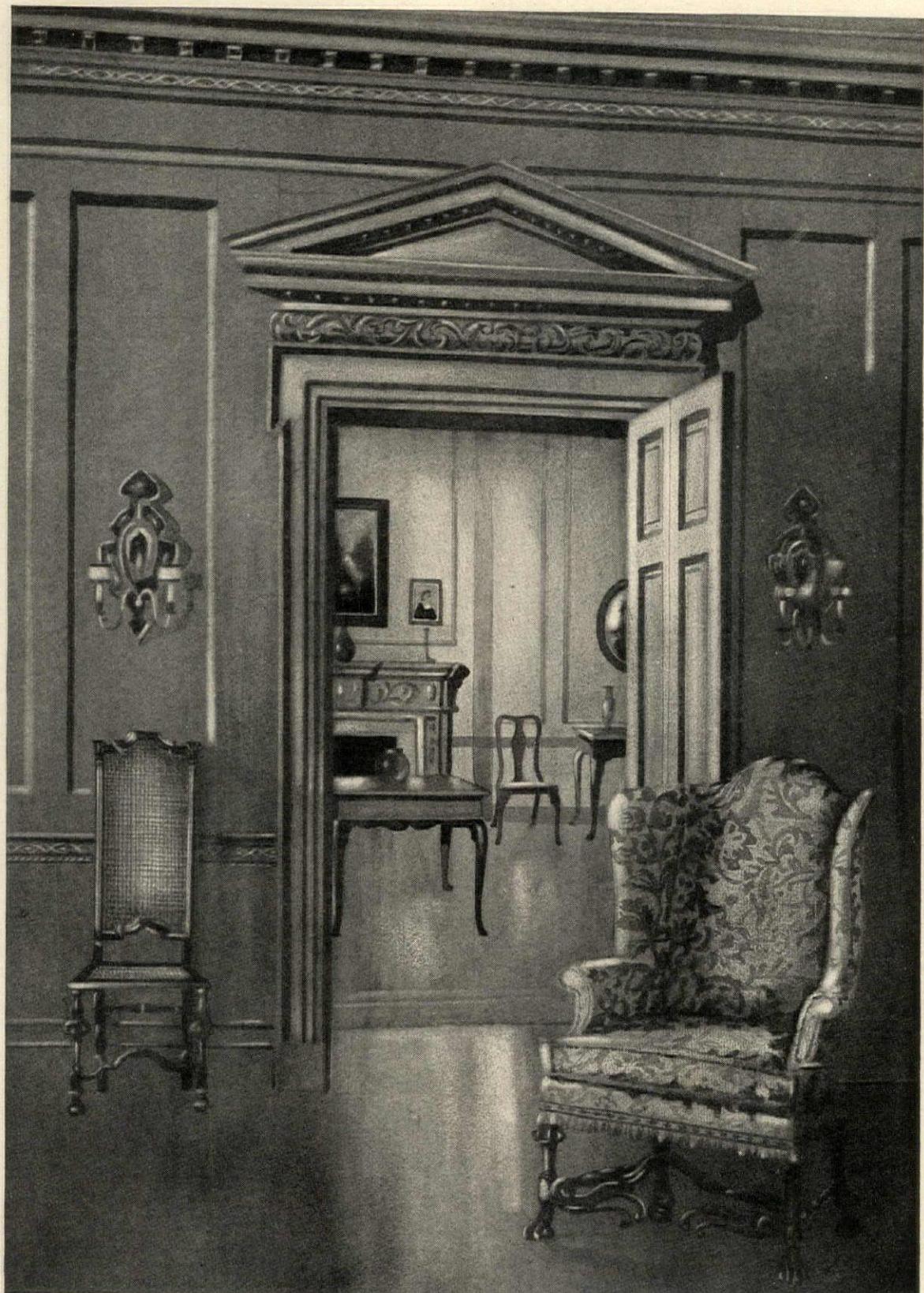
In addition to the uses already suggested, these ship models, in dining-rooms, stairways, and other situations where they will show to advantage, mention may be made of their peculiar appropriateness for the real man's room. Such a room inevitably expresses its owner's characteristics and tastes. Rare indeed is the outdoorsman who does not feel at least a secret longing for a miniature ship. If his hobby is sailing, the modern models or, in many ways superior to them in the impression they make, the old ship models some of whose originals made seafaring history a record in the old sailing days of three generations ago.



Sometimes the models were cut in half and mounted, as here, in a shallow box realistically painted. Courtesy of Joseph Patterson Sims, Esq.

While the usual material of their construction is wood, they were also made of sundry other substances. Bone models, made by French prisoners of war, have already been mentioned. Occasionally a tiny model is found executed in ivory. Then, again, others were fashioned all of metal. The writer heard the other day of one Dutch model made entirely of pewter and, now and then, the precious metals played their part. In size the models range from 6' or 7' in length down to veritable miniature dimensions. The usual size, however, of the old models is from about 18" to 3' in length. It must be remembered that not a few of these old models are not merely images but really *models* made faithfully to scale in the minutest particulars, and this fact can only increase our respect for the skill of those who fashioned them.

Nearly every kind of craft that ever floated is represented in the models of one period or another and of various nationalities—Chinese junks, Spanish galleons and caravels, high-poled English and Dutch merchantmen of the 17th Century, 18th Century "ships of the line," square-rigged East Indiamen, schooners, everything in



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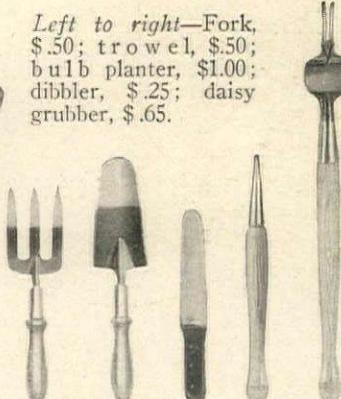
SAN FRANCISCO, CAL.

# For Your Garden

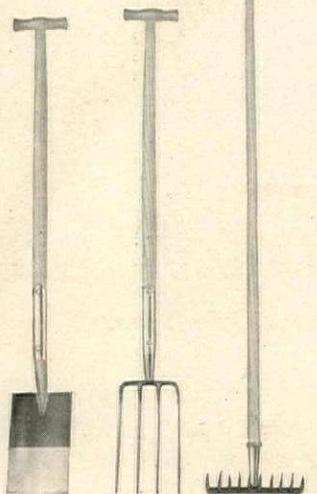


*Wicker Garden Basket*, complete with tools as illustrated, \$10.50.

*Left to right—Fork, \$ .50; trowel, \$ .50; bulb planter, \$ 1.00; dibbler, \$ .25; daisy grubber, \$ .65.*



*Garden Tool Sets*  
Three sizes,  
\$4.50, \$5.75, \$7.00.



This *Garden Trellis* is painted green with the figure of the bird in colors. It comes in two sizes. 24 inches high, \$2.00; and 30 inches high, \$2.75.



*Garden Bird Bath*, of decorative stoneware on a pedestal. The height is 18 inches and the price is \$12.00.

THIS year let your garden be a real success. Don't let it deteriorate into a tanglewood of good intentions. Nothing can make your home more attractive than flowers; nothing can make your table more appetizing than fresh vegetables. And nothing can bring results like the proper tools. You will find them all here.

**LEWIS & CONGER**

45th Street and 6th Avenue

New York

Bucks, Frills and Horseflesh in Old English Prints

(Continued from page 40)

Dear old prints, they are as human as cronies; all the gossip and scandal of their period is in them. And the gossip is as fresh and diverting to-day as when it was first whispered, or our dollars would never have sacked a couple of English centuries for the sake of the prints thereof.

I know dull dogs who prose about the main interest of old prints lying in the method of reproduction, and not in the subject reproduced. That is all my eye, dear reader, take it from me. Those old boys have doddered after the technical details of processes until they are no longer conscious that a print is a picture. At the liveliest it is a diagram to them, a mere plan.

Tut, tut, the play's the thing, as ever.

I promise you I have seen one of those spectacled technical sharps snooping over a batch of joyous sporting prints, and sourly sorting them according to the kind of reproductive process used (line, aquatint, lithograph, and the devil knows what), with never a grin on his lean, old visage. There is some truth in the plebeian observation that it takes all sorts to make a world.

The old prints are simply the results of an early instinct for kodakery. The bucks and blades of a dozen decades ago had no cameras so they sensibly set Mister Engraver to work to preserve pictorial memos of frolics afoot, a horse and a coach, if I may say so. And the engravers took the tip and made a mint of money at it, I hope. Maybe some of the old prints caused trouble when they were new, just as a scandalous snapshot will. It is a moot point whether the Duke of York would have taken out the lovely Miss Clark in his curriole that bright afternoon in 1810 had he known the event was to be perpetuated in a print. For all I know he might have obtained the consent of the Duchess first, but then again, he mightn't. Anyway, the print fetched a good price in New York last week.

To take off the raw newness of a room, to ripen it, and even to pervade it with a vague air of the ancestral, commend me to a few old coaching prints of generations agone.

"The Brighton Mail," "Ready to

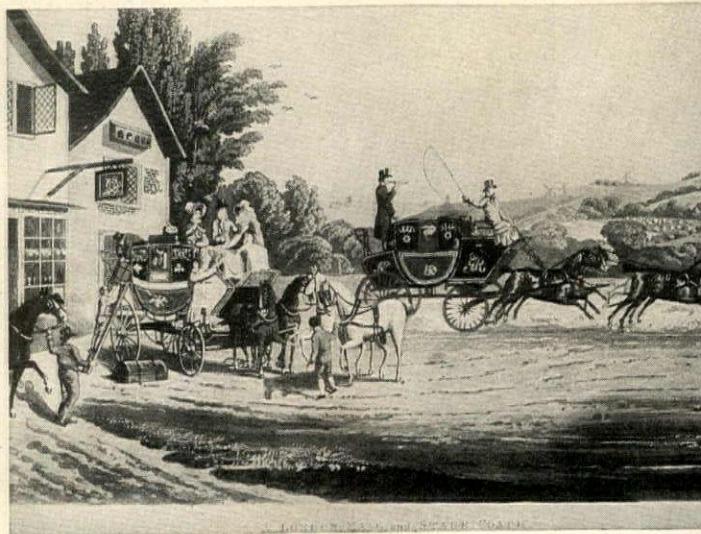


*After a hard day of it, behold—Sportsman!* His neckcloth and boodisheartening. Some people simply took untidy

Start," "Changing Horses," Passengers at Breakfast," "P Mouth Inn Yard," what a st pleasant, imaginative remi the very titles start. Stuff yo to factual folk who will tell y the old days were very unc able, and indulge, with Thack a fine manly lament at their

"It must have been no sma ure to sit even in the great ki those days, and see the tide of kind pass by. What fun to Captain ogling the chamber the wooden gallery, or bribing know who is the pretty you tress that has come in the co packhorses are in the great and the drivers and ostlers ca in the tap. And in Mrs. La bar, over a glass of strong sits a gentleman of military ance, who travels with pistol the rest of the world does, a rattling gray mare in the which will be saddled and aw its owner half an hour be 'Fly' sets out on its last day And some five miles on the the 'Exeter Fly' comes jingl creaking onwards, it will sud brought to a halt by a gentle a gray mare, with a black vi his face, who thrusts a lon

(Continued on page 66)



*Fresh horses! Up with the luggage! The lady wants a dri With a crack of the whip and a toot of the horn the Mail Stage Coach goes swagging off to London!*

Residence of  
M. Trempler  
Detroit, Mich.

*fireproof  
economical  
good looking*

**A**FTER all, it is a roof you are building and a roof has many responsibilities that all fall on the material you choose. Bad weather and changes of temperature bring repair bills and painting costs. Sparks from your chimney, or someone's burning house, may bring disaster.

So you must go further with the decision than to say just "fire-repellent shingles" because the fire-repellent shingles can burn. The FIRE-PROOF Shingle — J-M Transite ASBESTOS Shingle — will not. Add up all the requirements and put all the emphasis your mind can summon on the thought of fire safety. And you'll insist on J-M Transite Asbestos Shingles. You can have all the choice of shape and color, any style of laying — all the roof beauty you please, without the expense of the tile roofing or the weightiness of slate. Like all other Johns-Manville Asbestos Roofings, these shingles are backed by

#### Johns-Manville Roofing Responsibility

Under this policy your roof can be registered on the roofing records of this company. It is, then, our obligation to see that your roofing in service is all that was promised when it was purchased.

J-M Transite Asbestos Shingles are examined, approved, and labeled by the Underwriters' Laboratories, Inc., under the direction of the National Board of Fire Underwriters.

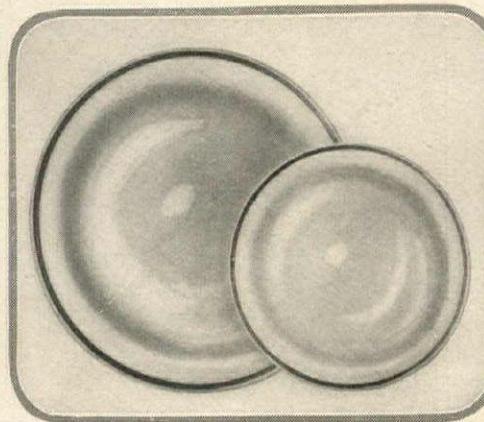
#### Here's a booklet

on Shingles. It is sent free. It is full of worth-while facts on Shingle Roofs—tell us where to send it.

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**JOHNS-MANVILLE**  
*Transite*  
**ASBESTOS SHINGLES**

## ATTRACTIVE WEDDING GIFTS



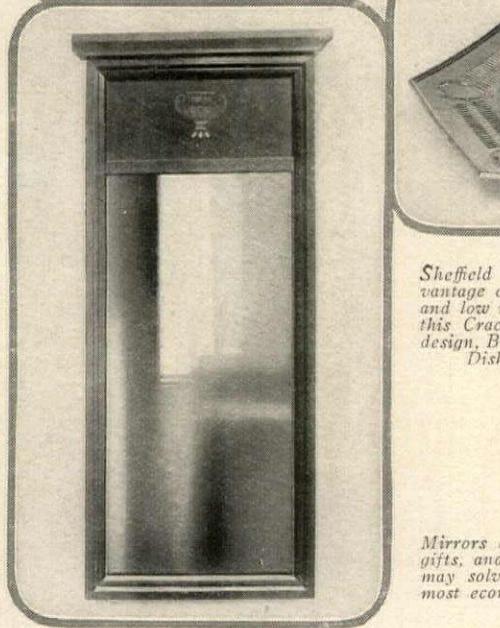
An unusually low figure is the \$6.50 asked for this Chop Set of a platter and twelve plates. The Greek key design of black is on a coin gold band.



A fashionable way to serve candies is in this new Glass Candy Jar, attractively decorated with light blue, black, or yellow enameled band and pink roses. In the pound size the price is \$7.50; to hold three pounds, \$10.00.



Handwrought Sheffield is distinctive, and this after-dinner Coffee Set is a splendid example of this ware. The price, for sugar bowl, creamer, pot and tray, complete, with the monogram free, is \$25.00.



Mirrors are always welcome as wedding gifts, and this Mahogany Mirror at \$3.50 may solve a gift problem for you, in a most economical way. It is 22" high and 9½" wide.

**I**F it seems to you as if everybody were getting married, by all means come to Ovington's for the necessary wedding gifts. With so much to choose from, making a selection will be quite painless—and quite as easy on your purse.

Send for the Ovington Gift Book.

# OVINGTON'S

Fifth Avenue at 32nd Street

New York

## Bucks, Frills and Horseflesh in Old English Prints

(Continued from page 64)

into the coach window, and bids the company to hand out their purses. "Brighton Road" now, as the title London has swelled out like a turkey cock and gobbled it up.

You are a trolley-car term now, "Elephant and Castle." death, what a drop!

Among the prints of olden merrie England coaching scenes first in favor, by long odds, and unluckily there are many hundred them to be had. Coaches in all

of predicaments are seen, "Up the Way Without a Pilot" (the team of the Liverpool Royal Mail has fright and is running away full without a driver), "Mail-Coach Flood," "A Mail in Deep Seas," "Mail-Coach in a Thunderstorm," "Newmarket Heath," "Mail Box Time" (some speed and excitement here, I give you my word, for Manchester Coach is passing a with the horses stretching out good 'uns), and, mighty topic present, "Stage Coach with the Peace."

This last is dated 1819. The Coach with six horses is crossing bridge at full speed, displaying banners with the word "Peace," announcing the news from the Congress of Vienna. Much more exciting wiring the news, isn't it?

And what a tender tale there that print recently sold for one hundred dollars, entitled: "A Alarm on the Road to Gretna Green." —tis only the Mail."

My, that's a print to take off

wall one winter evening when snow drifts are heaping up too high outside for the youngsters.

"Tis only the mail coach, an fleeing elopers thought it was pater coming after them hel leather to regain his daughter.

Look at Grace there with shiny eyes, a romantic American school girl. She didn't think of old prints way.

"Isn't there a Gretna Green in Jersey, Daddy?"

## What a Fifty-Foot Garden Will Grow

(Continued from page 33)

the flat side of the board. Drench the hotbed with a watering pot having a fine rose spout that will not wash out the seed.

Seeds for transplanting should be sown in one-third of the hotbed the latter part of February or the first of March. The young cabbages and Brussels sprouts may be set out in the open ground when they show two or three true leaves; but tomatoes, egg-plants and peppers must wait until all danger of frost is over, while celery is not transplanted until after a good rain the last of June or the first part of July.

Very early lettuce and radishes may be sown in the other two-thirds of the hotbed. By using the lettuce for the table as soon as the loose leaves are big enough, the plants are thinned out, which gives the later lettuce a chance to form heads. From June until September the hotbed takes a rest, the only time it is empty. It comes into use again when late lettuce and endive, planted in the open ground in August, are set out in the hotbed in late September, for table use in early fall, winter and spring.

The space between the hotbed and side fence will be large enough for two rows of rhubarb, four plants to a row, the rows 3' apart, the plants 18" apart in the row.

Between the raspberries and the central garden walk, starting 3' from

the berries, lay out a strawberry of twelve rows, the plants 2' each way. This will take one hundred and twenty plants, which should be given hill culture to produce finest berries. There are many excellent varieties, but, after having grown a number of them, I consider the Marshall berry better than other. It is a heavy yielder of large size, good shape and fine flavor. The ever-bearing strawberries are good, and worth trying.

### THE VEGETABLE ROWS

Two feet from the lower edge of the strawberry bed, transplant a row of ten peppers, 2' apart. Follow these with cabbages, Brussels sprouts and egg-plants, in three rows, 3' apart, the plants 2½' apart in the row. This leaves a space 12" between the egg-plants and the fence. Six feet will be used for fourteen asparagus plants in three rows, 3' apart. To make the furrows 2" deep are dug, then filled in to a depth of 18" with manure with 3" or 4" of dirt spread over it. The two-year-old roots are put in so the crowns stand 4" below the surface of the ground. Long stringy roots spread out in layers at right angles so they lie flat in the row, covered with 3" or 4" of loose soil. This leaves plants in a slight depression.

(Continued on page 68)

# Are you fooling yourself about your trees?

RE you making the dangerous mistake about tree surgery that was made by the owner of the tree shown here? (Small photograph No. 1 below.) And the following facts—they may prove revelation.

owner of the tree shown here thought Tree Surgery was merely a matter of filling cavities with cement—something almost any clever fellow could do. The result to his trees was costly and disappointing. Davey Tree Surgeons found that tree (Photo. 1), which the owner thought had been saved, was in a really critical condition, disease and decay continuing unchecked and the fillings. The entire work had to be torn out and done again—done right. Photographs Nos. 1, 2, 3 and 4—a typical tree—the story. (See descriptive matter under photographs.)

## Tree Surgery a Specialized Science

Tree owners sometimes confuse Tree Surgery and Forestry. These two professions are as easily separated as dentistry and medicine. Forester is trained to deal with trees in mass, culturing them primarily for lumber value. As Bernard E. Farnow, Dean of Faculty of Forestry, University of Toronto, says: "The forester grows trees not to be harvested, but to be harvested."

Tree Surgeon, on the contrary, is interested in the individual tree; to prolong its life is sole aim. He knows little or nothing about forestry and is entirely unequipped in training and experience to cope with its problems.

Surgery is a worthy profession doing a great service. But to entrust the saving of priceless specimen trees to a Forester is sure to result in disaster.

In real Tree Surgery, there is only one safe place to go—to Davey Tree Surgeons.

## Davey Tree Surgery Is Safe

—because it is time-proved; its record of successful performance for thousands of estate owners during a generation.

—because no Davey Tree Surgeon is allowed to practice until he has conclusively demonstrated his fitness. He must have served his full term of thorough, practical training and scientific instruction in the Davey Institute of Tree Surgery—a school, the only one of its kind in the world, which is conducted for the specific purpose of drilling our students according to Davey methods and Davey ideals.

—because Davey Tree Surgery has been endorsed as best by the United States Government, after exhaustive official investigation.

—because Davey Tree Surgeons are picked men, highly trained, conscientious, intelligent, courageous in love with their work.

—because the Davey Company is a successful responsible house, amply able to make good in instance and not needing, for the sake of temporary existence, to sacrifice in the slightest degree its high standards.

Four typical letters from hundreds by satisfied Davey users.

*Archibald H. Bull, Pres., A. H. Bull Steamship Co., New York City:*

"I am very much pleased and satisfied with your work."

*A. P. Lovejoy, Janesville, Wis.:*

"Your work is efficient and scientific, your men capable and business-like."

*Mrs. Susan Wheeler, Bryn Mawr, Pa.:*

"The work you have done for me has been entirely satisfactory. I fully believe that it has added to the life of my trees, for which I am very thankful."

*F. E. Atteaux, F. E. Atteaux & Co., Inc., Boston, Mass.:*

"I am pleased to say that your work is perfectly satisfactory in every way."

## Write today for Free Examination of Your Trees

—and booklet, "When Your Trees Need the Tree Surgeon." What is the real condition of your trees? Are insidious diseases and hidden decay slowly undermining their strength? Will the next severe storm claim one or more as its victims? Only the experienced Tree Surgeon can tell you fully and definitely. Without cost or obligation to you, a Davey Tree Surgeon will visit your place, and render an honest verdict regarding their condition and needs. Write today.

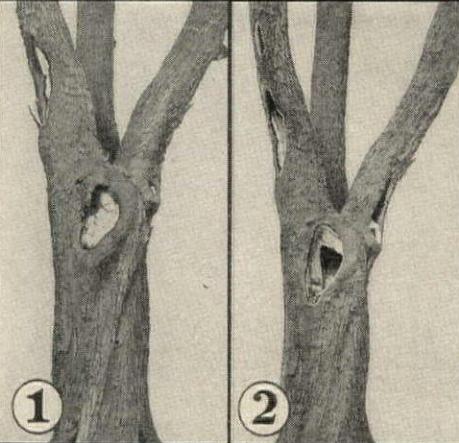
## The Davey Tree Expert Co., Inc.,

504 Elm Street, Kent, Ohio

(Operating the Davey Institute of Tree Surgery, Kent, Ohio)

Branch offices, with telephone connection: 225 Fifth Ave., New York; 2017 Land Title Bldg., Philadelphia; 450 McCormick Bldg., Chicago.

Permanent representatives located at Boston, Newport, Lenox, Hartford, Stamford, Albany, Poughkeepsie, White Plains, Jamaica, L. I., Morristown, N. J., Philadelphia, Harrisburg, Baltimore, Washington, Buffalo, Pittsburgh, Cleveland, Detroit, Cincinnati, Louisville, Chicago, Milwaukee, Minneapolis, St. Louis, Kansas City. Canadian Address: 81 St. Peter Street, Quebec.



No. 1. This tree had started to decay. The owner saw this, but did not realize that it required scientific treatment. So he allowed an untrained man to "patch the holes" with cement. This "patching" was worse than useless—it was positively harmful.

No. 2. The cement patches were removed by Davey Tree Surgeons, and there was revealed an appalling condition of disease and decay. The tree had become a mere shell, liable to crash to pieces in any severe storm.

No. 3. Davey Tree Surgeons removed every particle of decay, disinfected the entire cavity to destroy the existing disease, thoroughly waterproofed the inside, cut watershed to exclude moisture and carefully braced the shell mechanically.



No. 4. Here is the finished result of science plus skill. The strength of the tree, destroyed by decay, has been restored by mechanically perfect Davey methods. The filling was put in by sections to permit the normal sway of the tree without cracking the filling. The new bark is growing over the edges of the filling and in time will cover it entirely. This tree is now in perfect health—permanently saved—responding gloriously to the marvelous skill of Davey Tree Surgeons who know how and why.

# Davey Tree Surgeons

## FOR SAFE TREE SURGERY

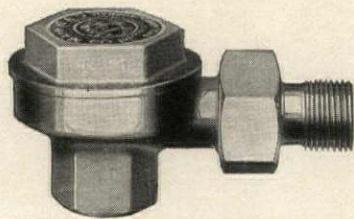
real Davey Tree Surgeon is in the employ of the Davey Tree Expert Company and the public is cautioned against those falsely representing themselves







# Put your House in Order



## DUNHAM Radiator Trap

*This device is one of the fundamentals of the DUNHAM VAPOR HEATING SYSTEM. It is the trap known the world over to heating engineers as the device that revolutionized Vacuum steam heating. Leading architects everywhere use it.*

HAD your home been Dunham heated this would have been a winter of comfort, of health and of economy. Radiators would neither have knocked nor pounded. Each room would have been comfortably, cozily warm, every hour of every day. The consumption of costly coal would have been amazingly low.

You could have mechanically kept the whole house at any desired degree of heat all through the day and at another and lower temperature during the night. And without going near the cellar.

Whether you have decided to build anew, to move or to abide where you are, now is the time to plan to put your house in order against the rigors of next winter by installing Dunham Heating.

A steam fitter can Dunhamize a home. While the first cost of the Dunham Vapor Heating System is not the lowest figure at which heating equipment can be bought, in the end it is the cheapest. Write for full facts now. Ask for our free book, the 3 H's; it is of absorbing interest.

# The DUNHAM VAPOR HEATING SYSTEM

**The C. A. DUNHAM COMPANY, Marshalltown, Iowa**

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## Garden Necessities That Repay You

**B**USHES, plants, vines, must have some kind of support and protection in order that they may grow most luxuriously. The best for the purpose, the one that combines beauty in itself as well as proper construction for endurance, is always the cheapest in the end.

Trellises and bed guards repay many times over in plants, blossoms and foliage. The Excelsior Rust Proof Trellis on the end of the porch shown here not only supports the vines, but is ornamental as well. The bed guards are of the same make—same construction and materials. These



### Trellises and Bed Guards

are made of heavy, tough, springy steel wires, which are held at every intersection in the viselike grip of the Excelsior Steel Clamp, a patented feature. AFTER making, the whole fabric is galvanized by the Excelsior Process, that not only makes it rust proof, but thoroughly and completely solders it into one rigid mass.

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*Be cautious in your foundation plantings of evergreens—the form and color are both strong. Problem 5 shows one situation in which they are logical, contrasting pleasantly with the tapestry brick of the house walls*

### Six Schemes for the Foundation Border

(Continued from page 51)

tion to the architectural features.

In regard to form we have three types of shrubs—known as accents, fillers, and facers. The first named are used in groups to give height and strength at harsh, bare corners, and are balanced at entrances in pointed or globular shapes.

#### FILLERS AND FACERS

The intermediate shrubs or "fillers" are for mass effect and should be of varying heights, nicely adjusted to the location of the windows, doors and bare spaces. Furthermore, they should present throughout the year individual interest in the texture and color of the foliage, and a variety of fruit and flowers. Not all shrubs can be used for this purpose, for some which are attractive when viewed from a distance and in large quantities are entirely too harsh for such an intimate use, or too large.

The third class, the "facers," are used in front of the intermediate shrubs to hide bare twigs or soil at their base, and to provide firm, compact edges and corners to the general mass.

Before drawing the planting plan it is best to sketch on the elevation drawings of the house an outline of the planting as it will ultimately appear, high at the corners or to screen the service portion, low under the windows, and balanced clumps or specimens at the entrance.

Many mistakes are made in choosing the plants for their climate or particular environment—that is, in regard to sun or shade, dust and smoke, soil and exposure. We see rhododendrons shriveled in the winter sun and evergreens dried by icy blasts, when they crave shelter or at least a temporary protection of pine boughs. We see snow from the roof and walks heaped upon tender, slow-growing evergreens when sturdy Japanese barberries would survive without a protest. Flowering shrubs which would flourish in the sun are forced to languish and dwindle in the shade.

Even more fatal than

the wrong choice in regard to environment is a mistake regarding architecture. For some houses a formal and highly refined type of green planting is the only one appropriate, as in Problem 1. Again in Problem 5, the texture of tapestry brick is admirably complemented by the evergreens. For the latter it is best to choose few

of a uniform dark green color and avoid a heterogeneous mixture of golden and silver-leaved sorts, which are in bad taste and often not long lived.

The most satisfactory evergreens for planting immediately around the base of the house are, for tall

medium size effects, the red cedars,

the arborvitae, and one or two's

of Retinospora; and for facing

these, Japanese yews, Mugho

and various species of dwarf junipers.

Of larger trees, hemlocks or firs

successfully with tall deciduous

shrubs when used to frame the

front of the house or cut off a view

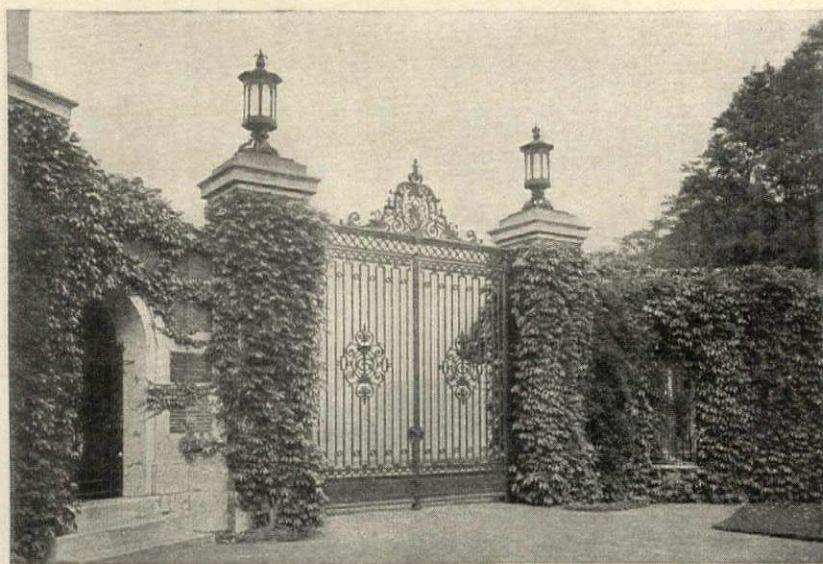
of the garage or drying yard.

(Continued on page 72)

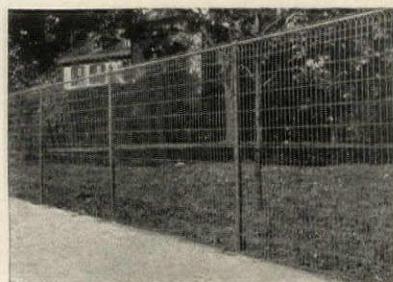


*Problem 6 involves a dignified type of house. Rhododendrons require either complete naturalization or real dignification.*

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*Gold Medals:—Ghent, 1913—San Francisco, 1915*

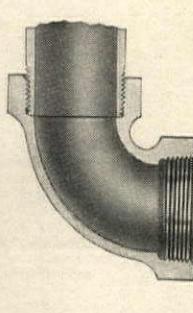
### Drainage in the home

should have a free and continuous escape from the premises. The joints where the pipe and fittings come together should be so tight that there will not be any openings or crevices for foreign matter to lodge in.

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are made with a shoulder against which the pipe abuts so perfectly that all "pockets" are eliminated so that the drainage may have an unobstructed flow to escape to the sewer. That is important.

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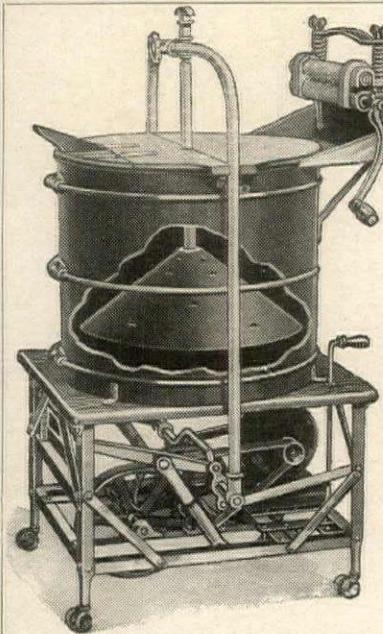
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GRAND RAPIDS

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50 gallons with Pump  
\$2.00 express prepaid



## Six Schemes for the Foundation Border

(Continued from page 70)

Broad-leaved evergreens demand a house of considerable dignity (Problem 6) where they are used alone, or in Problem 2, where they are combined with evergreens. Of these, the most conspicuous are the rhododendron hybrids, both tall and dwarf. There are also many interesting plants of lower growth: box, if the climate permits, in standard, pyramidal or bush form; Japanese holly (*Ilex crenata*) which closely resembles box and has the advantage of being entirely hardy; *Andromeda floribunda*, lily-of-the-valley shrub, with its racemes of white flowers; *Azalea amara*, with small flowers of flaming rose pink; low-growing *Daphne cneorum* with its terminal clusters of fragrant pink blossoms; and the well-beloved mountain laurel (*Kalmia latifolia*) are among the best of the smaller shrubs. Two good evergreen edging plants are *Pachysandra terminalis* and English ivy, the latter to be clipped and pegged down.

### FOR DECIDUOUS PLANTING

Deciduous plantings belong with certain types of houses for which evergreens are inadequate or too formal. They are much less expensive and provide a wealth of variety, success depending upon a discriminating choice and careful placing, using more kinds and smaller groups than in the boundary planting.

Occasional small trees like flowering dogwoods, flowering crabs and cherries, thorns or laburnums are necessary and interesting as accents against the bare corners of the house. Picturesque shapes like sumach or Hercules' Club (*Afalia spinosa*) will give an immediate effect of size and vary the rounded contours.

For the intermediate shrubs in deciduous planting the usual gardenesque flowering shrubs are all suitable, such as lilacs, forsythias, mock orange, spireas, and deutzias. In some locations a more woodsy effect is desired, when azaleas, sweet pepper bush, virburnum, etc., may be used.

For facing down deciduous shrubs Japanese barberry is by far the best. Its form is dense and compact, it will grow practically anywhere, its foliage turns a wonderful red in autumn, and its abundant red berries remain on the bush all winter. *Deutzia Le-moinei* is an excellent edging shrub

for summer effect, in its rich blossoms being no mean elf train of May.

Some portion of the house should be clothed by vines alone or not shrubs, in order to leave the straight line of the walls, should be only softened and obliterated by the planting. A curious use of Boston ivy is seen in Problem 4. Of other clinging vines, English ivy does well as far north as Boston if not exposed to the sun, *Evonymus radicans* is a extremely hardy evergreen vine, pet creeper (*Tecoma radicans*) both wood and stone, and of the Virginia creepers, *Ampelopsismanni* clings the best. For masses at the eaves, *Actinidia* be trained up the conductor while for porches, roses are prominent. Other varieties than the ubiquitous ramblers are suggested in the planting list for Problem 3.

Concurrent with the rose, large-flowered white *Clematis* or the lavender *C. lanuginosa* is effective. Wistaria, which occally sulks for years and refuses to flower, may sometimes be successfully brought to blossom by root pruning or better still if only those plants purchased which have been grafted with flowering buds. For fall *Clematis paniculata*, a soft mass of creamy bloom, contrasts with the Japanese barberry.

Only a few herbaceous should be used with deciduous shrubs and those of a bold nature, such as peonies, funkia, phlox or thermes. Of bulbs, lilies have a particular affinity for rhododendron beds, the standpoint of both looks and activation. If planted in groups not in stiff lines, narcissi may be in front of both evergreen and deciduous planting. Some unusual tulips for special use with evergreens are described in the planting list for Problem 2, and some excellent ones for planting in front of the flowering shrubs in List 3.

In conclusion, it must be remembered that simplicity in design, discrimination and restraint in the choice of shrubs, and care in their soil preparation, placing and actual plant operations are absolutely necessary to insure successful effects with the foundation planting.

## Fresh Berries—With Cream

(Continued from page 25)

fruit border is well away from trees and hedges whose roots rob the soil of much of its nourishing power, the surroundings make no particular difference. There should be, however, plenty of room provided for cultivation around the bushes, 6' or 7' being allowed between rows in case more than a single line is planted. Blackberries should stand 5' apart in the row, and raspberries, currants and gooseberries 4'.

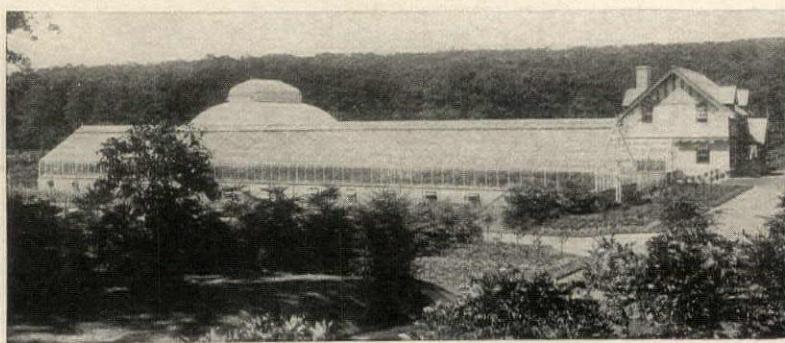
For cultural purposes, these four species of small fruits may be divided into two groups, the first comprising the blackberries and raspberries (true "canes"), and the second the bush-like currants and gooseberries. The former group calls for a supporting trellis, as already mentioned. A good one may be made with stout posts, 4' above the ground and 15' apart, between which are strung three lines of heavy wire. To these wires the canes should be tied.

Spring pruning of blackberries and

raspberries makes for better growth. It should be done early, before growth starts, and the weaker plant the more severely should be cut. Unless the growth is cut back only  $\frac{1}{3}$ . When the canes are first set out, cut the shoots at the ground, leaving not more than two eyes. As soon as the bearing season is over, take off all the shoots at the ground level, as the usefulness is past. When the canes reach the top of the bush, they should be pinched back a little to encourage side growth.

When it comes to currant pruning is of a different character. Early each spring a few of the old shoots should be cut off at the ground to prevent the bushes becoming superannuated, as, unlike the ceding sorts, it is not the young wood which bears. Gooseberries, too, call for similar treatment, the additional purpose of keeping

(Continued on page 74)



"Spring unlocks the flowers to paint the laughing soil."—Heber.

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## LUTTON GREENHOUSES

employ the same combination.

### Spring's Combination

Warmth from the sun.  
Vigorous action of light.  
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April showers assist roots to absorb food.

You will readily see from the above that the LUTTON way is Nature's way, with this difference—the LUTTON Greenhouse is always the same, day after day throughout the year, whereas Nature is fickle, cold one day and warm the next.

That is why the products grown in LUTTON Greenhouses excel those of unassisted Nature.

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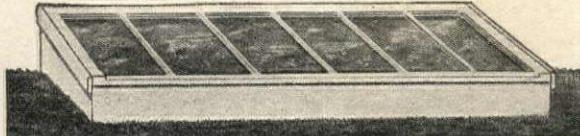
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Over 8 ft. long and wide enough to fit in a 3 ft. space. Sash has 6 large lights of extra heavy glass. Carefully packed; easily set up. Price complete, freight prepaid anywhere in U. S. East of Mississippi. This is an ideal frame for the beginner as well as advanced horticulturist.

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**Special No. 3 Diminutive Greenhouse** covers 40 sq. ft. of garden space.

High enough to receive fairly tall plants. Six large lights of extra heavy glass to each sash. Hinged at top. All ready to put together in a few minutes. Portable, strongly made, neatly finished. Carefully packed. Price complete, freight prepaid anywhere in U. S. East of Mississippi.

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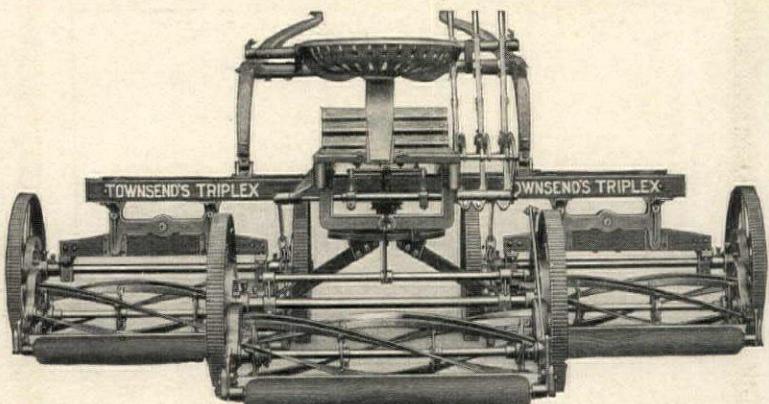
The Leading American Seed Catalog is bigger, brighter and better than ever before. We have added twenty-two pages, making in all 204 pages, and best of all, you will find thirty Burpee Specialties illustrated in color. Burpee's Annual is mailed free upon request. A post card will bring it. Write for your copy to-day and mention "House & Garden."

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Floats over the uneven ground as a ship rides the waves. One mower may be climbing a knoll, the second skimming a level and the third paring a hollow.

Drawn by one horse, and operated by one man, the TRIPLEX MOWER will mow more lawn in a day than the best motor mower ever made, cut it better, and at a fraction of the cost.

Drawn by one horse, and operated by one man, it will mow more lawn in a day than

any three ordinary horse-drawn mowers with three horses and three men. (We guarantee this.)

Does not smash the grass to earth and plaster it in the mud in springtime, nor crush out its life between hot rollers and hard, hot ground in summer, as does the motor mower.

*The Public is warned not to purchase mowers infringing the Townsend Patent No. 1,209,519, Dec. 19th, 1916*

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in the architectural design of your white stucco residence—and your good business judgment by insuring that it will not become stained or discolored after a short time. Specify

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in which both whiteness, and the water and damp-proof quality, are integral permanent features that will never need renewing. Medusa Waterpoofed white houses stay white indefinitely, because the stucco cannot absorb moisture. There is no efflorescence or staining.

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We will now make plans and specifications according to your ideas for 1% of building cost (instead of regular 2½% for same service as by all architects). Includes preliminary sketches, 2 sets blueprints, 2 sets specifications.

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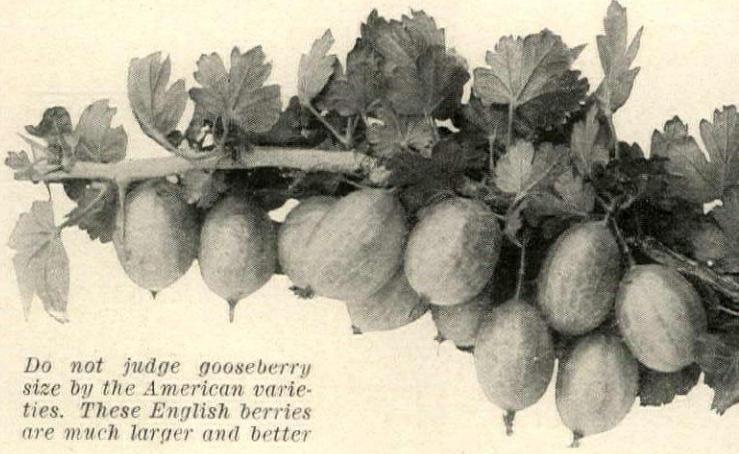
## The Trysting Place

BRING your summer life into the wholesome out-of-doors—make your garden a spot where children may play, lovers may meet or Darby and Joan find leisurely comfort. A graceful arch, a hooded seat, a trellised arbor—each will play its part in transforming your garden into a sun-flecked living room. The 72-pages of the *GardenCraft Handbook* (with more than one hundred photographs) are waiting with their artistic suggestions to aid you in the transformation. Gladly mailed on receipt of 18 cents in stamps.

### Mathews GARDEN CRAFT

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Mark, a pledge of  
authentic design and  
painstaking bench-  
work.

THE MATHEWS MFG. CO.  
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912 Williamson Bldg., Cleveland, Ohio



*Do not judge gooseberry size by the American varieties. These English berries are much larger and better*

### Fresh Berries—With Cream

(Continued from page 72)

bushes with "open" tops which will put in an appearance, is contrived to allow a circulation of air and the by soluble oil spray during the needful sunshine.

Perhaps the cultivated plant of any variety never existed which was not occasionally subject to some sort of disease or insect pest. Certainly the small fruits are not immune, though there is nothing in this connection which need cause you to hesitate about growing them. If red rust appears on the leaves of your blackberries or raspberries, cut out and destroy the badly infected plants, at the same time spraying the rest with Bordeaux mixture as a preventative. Anthracnose is checked in a similar manner, and the remedy for borers is to cut and destroy the canes which they have attacked.

In the case of currants and gooseberries, the commonest trouble is the currant worm, which eats the foliage and will sometimes strip the bushes of all their leaves if unchecked. Two good sprayings with arsenate of lead will prevent his ravages—the first applied as soon as the leaves appear, and the second when the plants are in flower. San José scale, should it

put in an appearance, is controlled by soluble oil spray during the dormant season. Cutting the canes borers, and Bordeaux for rust, anthracnose, complete the usual deadly list.

The number of varieties of cane fruits on the market today is almost bewildering. However, an experienced person charges into the midst, and does not lose his head, he is apt to emerge from the crowd with a list about like this:

*Blackberries—Early Harvest, dorado, Snider and Rathbun.*

*Raspberries—Cuthbert (red),*

*Golden Queen (yellow), Cumberland (black), Black Diamond (black), Columbian (purple), and St. Elmo (ever-bearing).*

*Currants—Perfection (large red), Cherry and Fay's Prolific (red), White Grape (white).*

*Gooseberries—Industry and Crispin Bob (both of these are red, and are the unexcelled, very large fruit characteristic of the English so-called gooseberry). Downing is perhaps the best of the smaller-fruited American varieties, and produces very heavily.*

### Flowers of the Rainbow Goddess

(Continued from page 47)

true blue flowers. As this *Iris intermedia* shows, the dwarf foliage of one parent with the tall stems of the other—the flowers are lifted from 12" to 18" above the leaves—it seems to be a most desirable addition. Its flowers are perfect in form and have clear and decided colors.

#### NATIVE AMERICAN SORTS

For some reason or other the irises which are native to the United States are not very commonly seen in cultivation. Perhaps this is because the loveliest of them are native to the Western portions, and difficult to establish in the East; but probably it is because, like everything else, they are undervalued because they are familiar—just "wild flowers."

One of the best of these is *Iris longipetala, superba*, a china-blue flower, altogether one of the softest and loveliest colors there is. This is taller than most kinds, sometimes rising to 40" or even more. It is a native of California. A middle Western-Southern species is *Iris cuprea* or *I. fulva*, with coppery flowers that are sometimes flecked with green and blue. Then there is *Iris cristata*, dwarf in size and crested, the flowers being lavender blue, a very dainty and lovely species.

*Iris versicolor* is a violet blue and native to the Northern sections of the United States; and in the Northwest dwells *Iris setosa*, which is also found in Japan. This, it will be re-

called, is one of the species used by European hybridizers to cross with the Japanese *I. laevigata*.

The largest iris, in point of general size and not applying the adjective to the flowers alone, is *Iris orientalis leuca gigantea*, a native of Siberia. This is commonly grown in gardens and has been for a good many years usually as *I. orientalis*. There is a white form, but the type itself is low. The plants average 4' in height and make majestic clumps.

One other distinct species I might mention, and that is *I. Sibirica*, which has been in our gardens for over a hundred years, and it too is a large-growing kind. The flowers are pale or lilac blue, on stems 3' high. Note, please, that the variety *orientalis* of this species should not be confused with the species *Iris orientalis* just mentioned; they are distinct plants, one being yellow flowered and the other purplish or white.

With all of these races and strains to choose from, it is of course of first importance to know something about the season of bloom. By making use of some of all of them it is possible to have irises in bloom from early in May to the end of July, even into August.

Some need a great deal of moisture, while others are equally satisfied without it. As a general guide we may say that all those having thick and surface creeping rootstocks

(Continued on page 76)

# Dreer's Famous American Asters

America now leads the world in the production of high-grade Asters, and our own famous strains, grown under our personal supervision, are acknowledged by experts to be unsurpassed.

We offer in our 1917 Garden Book over sixty distinct varieties and colors, but particularly recommend the following collection of six sorts, embracing several distinct types and colors, and which we feel sure will, on account of their free growth, profuse flowering, large size, and general excellence please the most critical growers of this popular flower:

#### DREER'S SIX FAMOUS AMERICAN ASTERS

**Dreer's Peerless Pink.** Conceded to be the finest pink Aster ever offered. The form is nicely shown in the illustration.

**Dreer's Crimson Giant.** Densely double flowers of rich blood-crimson.

**Crego's Giant White.** The finest white Comet variety with immense fluffy flowers.

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**Rose King.** Handsome double quilled flowers of a brilliant rose color.

**Violet King.** Very double, slightly quilled flowers of a pleasing soft shade of violet.

Price: Any of the above Six Famous American Asters, 15 cts. per packet; any two packets for 25 cts.; or a collection containing a packet each of the six sorts for 65 cts., postpaid.

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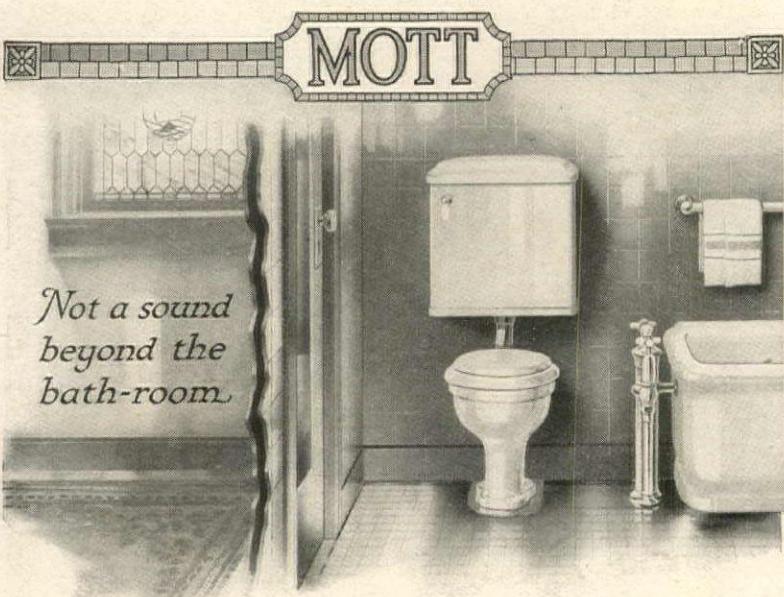
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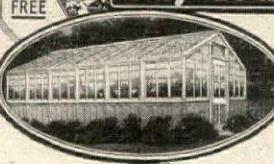
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## Flowers of the Rainbow Goddess

(Continued from page 74)

or rhizomes—which is characteristic of the members of the German strain—will do without a great amount of moisture and thrive in dry places as well as anywhere else; while the species having thinner and deeper growing rhizomes need considerable water, some of them even demanding distinctly moist places.

### PLANTING AND BLOOM SUCCESSION

The first to flower usually is *Iris pumila*, the dwarf iris from Crimea, with deepest purple flowers, along with its varieties *alba*, which is white, and *sulphurea*, which is yellow. Following this comes *Iris intermedia*, in company with the Florentine iris and *I. Sibirica*. Close on the heels of these are the army of German irises, some earlier than others, yet none more than a few days apart. The Spanish strain comes into bloom in early June before the German has done flowering, and following it the English sort starts in late in the month. Meantime, the Japanese varieties have gotten under way, and these continue in flower after everything else has passed and gone—providing, of course, that their situation is congenial and that they have had proper feeding and watering.

All irises may be naturalized, for they are plants that lend themselves particularly to the careless abandon of Nature's planting; indeed, they are never so well placed as when thus treated. That they should never go where their foliage will be cut is very certain, for their leaves are decorative and essential to their life. But naturalistic planting does not invariably imply scattering in grass! It means as often the grouping in the garden or against a shrubbery background, in opposition to bedding. And when I use the term in connection with iris, I mean this.

Someone has said that irises are as easy to grow as potatoes, and having grown the latter in large quantities, I am prepared to say that they are—and more! Most irises are indeed much easier to grow than good potatoes, for they do not need cultivating, or spraying, or tending a bit in the world, once you get them in the right place and give them the food they like. It seems to be true, however, that there is no telling exactly the right place except by trying. I have had iris clumps grow and thrive where I knew beforehand they could not possibly live! And I have had other clumps pine away and vanish right from under my nose in places that, according to all theory, were ideal.

The bulbous irises, to which class the English and Spanish species belong, like a somewhat sandy soil, free from manure, to which they are very sensitive. It is to their advantage that they should be rather dry during the summer; and of course, like all the rest of the family, they should have free sunlight. The bulbs are usually supplied by dealers in the autumn, and should be planted as early as possible, if bloom the following spring is to follow, for roots should be formed before winter sets in. A mulch of leaves, as is used over any other fall plants, ought to cover them.

Wherever you plant them, if they do not show a distinct gain in the second season, make up your mind something is wrong, and move elsewhere. These species increase rapidly by offsets when all is well with them, and need to be divided frequently. It is best, by the way, when dividing any iris clump, so by simply cutting it in two, it stands in the ground, and ring one portion of it. Then fill earth into the hole thus left in the rest, which will go on growing without a setback. Irises do not like being disturbed, although they need to be divided fairly frequently owing to their habit of growing underneath the rootstock, as well as all around it. A clump left to stand without dividing will thus become a circle of leaves instead of a clump, and the middle will be a mass of grasses and weeds that will have taken root between the old and out portions of the rhizome.

### DEPTH AND CARE

Plant the roots of the bulbous irises 3" to 4" deep, and if your soil is at all heavy, give each one a bed of sand to lie in. Plant the rhizomes of the Germanica and Florentine sections flat—parallel with the face of the ground—and do not bury them deep. Indeed, some leaves of the rhizomes exposed; and this is the way they grow naturally, the logical thing to do. The time for handling all these rhizomes is right after they have stopped blooming and before they start in with their new growth. For this reason, fall is not a good time for fall-planted rhizomes do not have a sufficient start before winter to produce flowers in the spring.

Dormant rhizomes should never be given much moisture until they begin to grow, for until they have made roots and are thus able to take water, it simply lies around and liable to rot them. This is the point about handling them that should be particularly noted.

To secure the best results with Japanese iris, plant them well and water them frequently and thoroughly—until the water penetrates to a real depth—with manure water, or, if this is not available, with water, dressing the ground with rotted manure. Probably no species is so susceptible to care as the lack of it, and no other species will repay care so abundantly.

as the roots of those plants not only reach to a depth of 18 inches, their eager hunt for moisture, it is evident that a little top spring water will not do much good.



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"A Bluebird for Happiness," a dash of color and cheerfulness, darting thru one's vision or hopping upon the lawn.

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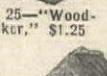
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These houses should always be large. This is a bird that loves much company. If well housed and well used, they come in larger flocks each year.

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Nature is awakened from her winter's sleep. The birds are ready to make friends with you. Put out your bird house now. Do you want Jenny Wren, Boy Bluebird or perhaps another as your cheery companion through the summer? Make up your mind quickly and let us send the new domicile of your chosen friend immediately.

In getting up our Circular it was first intended to be only a supplementary leaflet, to contain a few new designs. The next step was to have better cuts and show a few improvements in several pieces. The idea grew and grew until now I have quite a Booklet. Will you send for a copy? With your kindly assistance we will go on prospering.

We have not turned our shop into an ammunition factory, but have enlarged it, and shall continue to manufacture the Ammunitions of Peace.

**A. P. GREIM**  
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Moons' helped me. First, by sending their catalogue. It suggested just the right species based on the rough plan I made. And such fine, healthy specimens of evergreens; not expensive, either, especially when you consider their size and growth.

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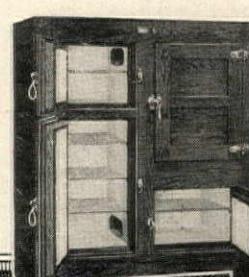
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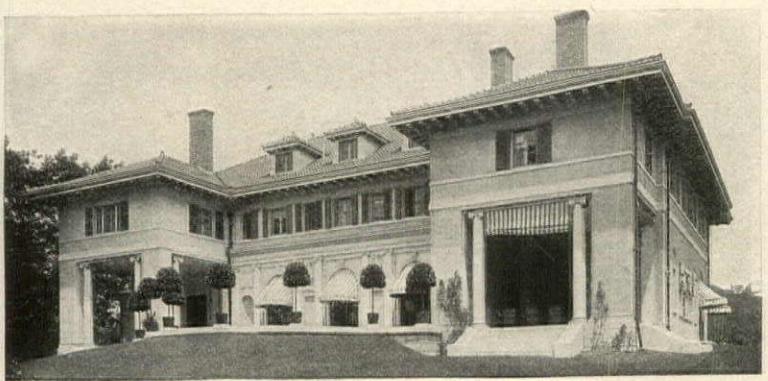
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afford the maximum of such protection because they are extremely simple to take care of, they are scientifically designed to keep in excellent working order and are made in a substantial, durable manner.

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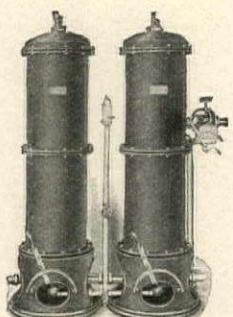
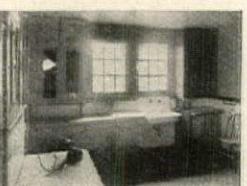
Direct from filter to bathroom



and to kitchen



and to laundry



A residence type of Loomis-Manning Filter

## Essentials in Bedroom Furnishing

(Continued from page 53)

adjusted from which to hang the curtain. The curtain should hang about 15" wide on either side and be the full width of 50" material. It may be looped back with straps or hung softly over the bed, coming almost to the floor on the wall side.

It may be trimmed with a ruffled or turned back hem and ruffled piping of another color. The bed-spread should be made to match and at one end place an oval pillow with ruffle or piping as the case may be.

For such a bed arrangement, use a simple curved lined day bed, painted and antiqued in a soft mauve. The bed-drapery could be of rose-silk and the piping of mauve. The same curtains could be used as one drapes a window—with a soft mauve gauze under-curtain. The dressing table and night stand should be painted to match the bed and the all-over upholstered chair and the slipper chair upholstered in an ivory mauve and rose striped material. On the night stand can be an amethyst color Venetian glass candle-stick and beaker for water. The floor border can be painted in rose with a mauve rug and the walls in ivory. Lamp shades should be of yellow Georgette crepe to warm the room—with tiny ruffles of rose and mauve picot edge and the lamp itself of Chinese porcelain with that exquisite rose mauve shiny glaze. A tiny decorated writing desk in pistache green would be a stellar note.

### BEDS FOR BUSINESS WOMEN

The tired business woman will find a mahogany low four poster bed suitable and graceful. A good covering is made by embroidery on heavy unbleached cotton cloth, a Jacobean design in crewel in dull blues, greens and tans. This spread, by the way, could be embroidered at night as the stitches are large, and even a business woman likes a homely touch that she has created herself. If this is impractical for her, she may use a spread of cretonne, with a turn-down under which to slip the pillow, edged with silk in green or whatever color is found in the cretonne. It is much more interesting and effective to choose for the plain color the less obvious tone in a cretonne to bring out in the room. If a cretonne has a great deal of rose, a little lavender and the same amount of green and blue, use the green for the color in bindings or accessories, or the mauve as one's taste lies.

On the night stand should be the light, preferably electric, although some folks like a candle to read themselves to sleep by. If the lamp shade is of silk, see that it is lined with white, as this will shed a better reading light. In fact, a paper or vellum shade seems a little too hard for a bedside light. Electric lights that screw onto the bed are excellent for reading but they are not particularly decorative.

### THE BEAUTIFYING GROUP

The beautifying group consists of a dressing table, a chiffonier or bureau or a chifferole for a man's use. Once on a day these came in shining golden oak and were monstrosities, but now they may be had "in the plain" from the manufacturers and stained and painted any color desired. By using an inconspicuous color for paint and striping, thus breaking the large plain surfaces, the chifferole does not appear so cumbersome and certainly becomes a convenient piece of furniture.

Almost any bureau or chiffonier is improved by taking off the mirror and hanging it by itself at the required height. A chiffonier and dressing

table make a useful combination much better than the old-fashioned bureau, as one could not sit enough to dress at a bureau.

A dressing table with a triple mirror is the most serviceable decorative type. The most attractive style I know has slender round frames with curved tops.

But the most important thing in the dressing table is the lighting given. When there are no available side wall lights, an electric lamp may be clamped onto the mirror glass and covered with a pretty shade of suitable design.

Charming little dressing tables can be made from a set of drawers just a box with a shelf placed inside for slippers, etc., and covered with taffeta or cretonne in long ruffles. A plain mirror frame may be covered with a flat rouche of silk or taffeta, and covered with cretonne, and above the table.

A tiny manicuring table is such a luxury that I am surprised that bedrooms do not boast them. It usually balances a dish of soapy water on her knee or takes the gloss off a mahogany table top when she is down. A tiny, oval black lacquered table with a drawer would serve a purpose admirably. Drawn up in a slipper chair or by the chaise longue it would be a real joy and convenience to be appreciated.

The slipper chair, by the way, has become almost a necessity in the days of fat living and higher gas rates. Low, snugly upholstered, the most conveniently placed at the foot of the bed. An ordinary high-backed chair may be converted into a very comfortable slipper chair by taking off its legs.

### THE BOUDOIR END

The remaining group is the boudoir end of the room. Some lucky people have a real boudoir or sitting room, but many of us are thoroughly satisfied by having a bed-room large enough to have assembled in one the essentials of a boudoir.

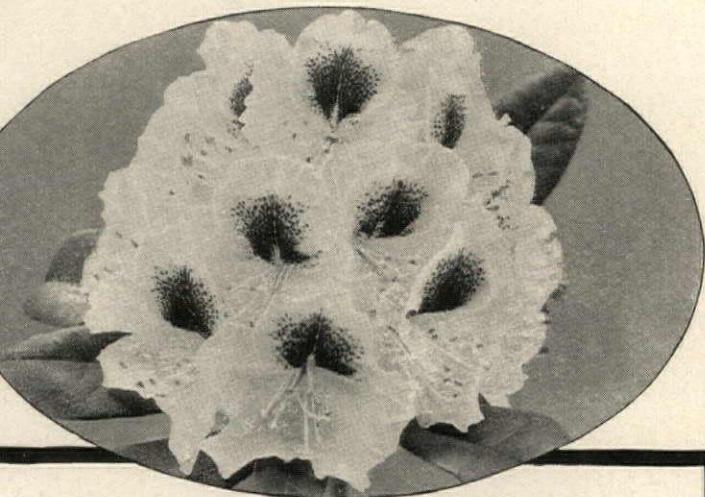
The main thing is to have a chaise longue. Whether it is of silk, or wicker doesn't matter—but a chaise longue spells comfort and happiness in its every line. Of course, a gown goes with a chaise longue, and that should match, for if we are in for effects, we must have our groups—including the lady.

If the chaise longue is of wicker, which would be the very last word anyway—have it upholstered in silk back seat and new valance.

A very good couch for a boudoir 5' long with a ratchet end which lets down when one wishes to lie down. This, by the way, will accommodate an extra guest, or is excellent in case of sickness for which only a room is taken up, and it makes a comfortable bed.

A little sewing table should be there, preferably with a colored shade beneath to add a spot of brightness to the room, and a little mahogany rocker. There is hardly a woman who would not openly or secretly wish for a low rocker to sew in. After all homes should be built up, and it's going to take at least three generations before we become educated out of rockers.

In one corner we should have a desk. Adorable little desks are being made for bedrooms, scarcely half yard wide with one drawer underneath and a fold-back top with pigeon holes for paper, etc. They are a comfort and really for use, the least of their advantages is small size.



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It is scientifically designed and built as a complete unit. Indeed, its balance and details of the mechanical features of the mower have received as close consideration as has the motor itself. If it were possible to dismember this wonderful Motor Lawn Mower before you, you would marvel at the extraordinary thought and study given to the planning of its smallest feature—the infinite care used in the finishing and adjusting of its smallest part—yet its greatest characteristic is simplicity.

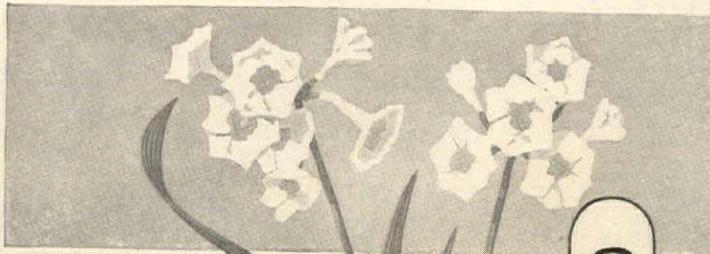
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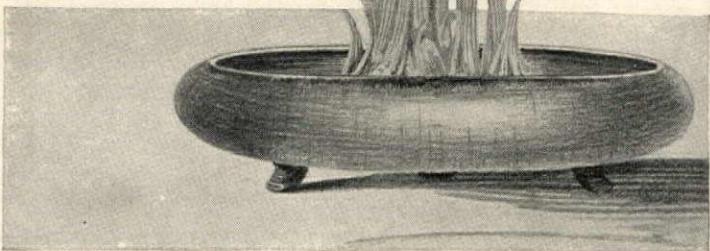
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### ORIENTAL AND DOMESTIC RUGS AND DRAPERIES

**FLINT & HORNER CO., INC.**

20-26 WEST 36th STREET  
NEW YORK



Light, air and sunshine are essentials in the modern home. They bring health and cheer. French doors give you the maximum of these good things—and they are decidedly in vogue.

**MORGAN**

**French Doors**

are made in many designs, sizes and woods. Discriminating buyers insist on Morgan Doors for all uses, because of their beautiful selected woods, their exclusive All White Pine Core and their patented Wedge Dowel Construction. And because they are guaranteed.

### Suggestions for Beautifying the Present or Prospective Home

You don't need to build a new home to enjoy the beauty and service of Morgan Doors. "Adding Distinction to the Home" gives suggestions for improving the present home.

"The Door Beautiful" is a book of suggestions on doors, interior trim and interior decorations for prospective builders.

Send for either, or both booklets.

**Morgan Sash & Door Company**

Dept. C-23, Chicago

Morgan Millwork Co., Baltimore Morgan Co., Oshkosh, Wisconsin  
Exhibits of finished Morgan Model Doors in all principal cities. Ask for list.

## Knowing the Wild Mushrooms

(Continued from page 60)

characteristic of the fresh specimens. If when sliced through the center there is revealed a yellowish, dusky, or smoky color, the specimen is past using for food. Puff-balls are widely distributed and fairly common in most localities from midsummer until late fall. The one most frequently met with is the small, top-shaped variety which measures from 1" to 2½" in diameter. It grows on the ground in open, grassy places, sometimes in profusion. The plants are white but become dark grey or greyish-brown as they mature. Often when apparently fresh to outward appearance, inspection of the interior will reveal the tinge of color which betokens that the specimen has passed beyond the edible stage. When sliced and browned in butter puff-balls are a sweet dish.

In late summer and autumn the giant puff-ball makes its appearance in pastures and open places. It is frequently found in corn fields between the rows of standing corn. A specimen the size of a man's straw hat is not unusual and will form more than enough for a meal for a large family. Another form of puff-ball, called the beaker-shaped puff-ball, is pear-shaped, rounded above and tapering beneath. Its largest diameter is from 3" to 6".

A group of delicious edible mushrooms with which the student will become familiar without difficulty is that composing the genus *Pleurotus*. This group is especially characterized by growing on wood—either the half-decayed stumps and fallen timber found in the woods or on dead branches of living trees or from old scars caused by the removal of limbs. The genus comprises some of the most toothsome of the edible fungi, and to gather them one need often only walk along shaded city streets and pluck them from the trees which line the walks. The elm *Pleurotus*, which in autumn is common on many kinds of city shade trees, has a taste when butter browned not unlike a broiled pork chop. It is of large size, often occurring in groups or clusters, and because of its late season is unusually free from insects. Its aroma when cooking fills the house and brings everyone to the table keen of appetite.

The *Pleurotus* genus includes the well-known oyster mushroom whose form sometimes suggests the outline of an oyster shell. By many this latter variety is classed as one of the finest of the edible fungi, although it is rather tough, especially with age. After the amateur has had a little field experience he will have slight difficulty in singling out the members of this genus and will run no risk in using them for food. Their characteristics are such as to preclude the possibility of making any mistake.

### THE DEADLY AMANITAS

Most of the accidental poisonings from mushrooms of which one reads in the newspapers come from using fungi which are of the ordinary "toadstool" type and which grow upon the ground either in woods or fields. Many of our most highly prized edible forms have their homes in such places—but so does the deadly *Amanita* which causes the larger proportion of accidental deaths. The *Amanitas* are readily distinguished from the edible forms by the careful student, but the amateur or novice may easily be led astray. And certainly the foolhardy individual who gathers and uses specimens which merely resemble some he has seen others gathering need not expect to escape the consequences.

### THE FIELD MUSHROOM, OR FAIRY RING

Closely allied in species, though not in appearance, is the field mushroom. The amateur will early become acquainted with this form, experience a peculiar thrill of fascination each time he discovers it is a dainty little creature varying in color from white to deep tan, is of a somewhat leathery appearance. In size it measures rather than over 1" across the cap. It grows in fields and pastures throughout the summer—being especially plentiful following a rain. Collectors know it by the name "fairy ring," since the plants sometimes occur in the form of a circle in the grass. It is always that the full outline of a circle can be determined, but then this will be quite perfect.

Sometimes the fairy ring appears in its appearance in a well-kept lawn. (Continued on page 82)



## Why You Should Have a KOHLER Sink in Your Kitchen

KOHLER Sinks have the same *quality* distinctions that make KOHLER Bath Tubs and Lavatories first choice for the well planned home.

The patterns are varied, to suit every requirement, and the designs have the hygienic features that are characteristic of all.

## KOHLER WARE

*always of one quality—the highest*

KOHLER Sinks are made for right and left-hand corners, for recesses and for open wall spaces. They have right, left or double sloping drain-boards, and are made with and without aprons.

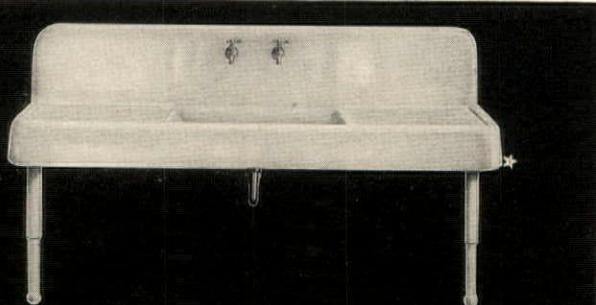
The whiteness of the enamel is notable in all KOHLER products, each of which has our permanent trade-mark—a guarantee of its *high quality*.

If your plumber has no specimens of KOHLER WARE on display, write us, and we will send you our interesting book, "KOHLER OF KOHLER." Address Dept. F.4.

**KOHLER CO., Founded 1873 Kohler, Wis.**

Boston New York Philadelphia Atlanta Pittsburgh Detroit Indianapolis  
Chicago St. Paul St. Louis Houston San Francisco Los Angeles Seattle London

\* The KOHLER permanent trade-mark in faint blue appears on end of sink shown by star.



K-1003-A

**Y**OU cannot have the charm of a home that always looks fresh in its colors until you have seen roof and side walls in two soft-toned browns or greens, or a "Dixie White" and a moss green, made possible by using

### "CREO-DIPT" STAINED SHINGLES

Ask for color pad and book of homes.

"CREO-DIPT" CO., Inc.  
Standard Stained Shingle Co.  
1012 Oliver St.,  
No. Tonawanda, N. Y.  
Factory in Chicago for West



This house is one of more than 200 in Cincinnati with different CREO-DIPT color combinations.



*House of Mr. Chauncey Olcott, Saratoga, N. Y.  
Charles Barton Keen, Philadelphia, Architect*

THREE of the essentials for success in building a home are—a practical plan, artistic design, and good workmanship. But without the fourth essential—proper selection of materials—the other three are of little avail.

Take the matter of lumber. All woods are not equally good for all uses. One is good for one purpose—another for another. Select woods for their proper uses, and you will have no disappointments.

## WHITE PINE

Any architect, carpenter or lumber dealer will tell you that for the outer covering of a house—subjected to the rigorous onslaught of rain and snow, heat and cold, sun and wind—no other wood is so durable and holds its place so well, without warping, splitting, rotting or opening at the joints, as White Pine.

"White Pine in Home-Building" is beautifully illustrated and full of valuable information and suggestions on home-building. Send today for this booklet—free to all prospective home-builders.

"The Helen Speer Book of Children's White Pine Toys and Furniture"—a fascinating children's plan book, from which a child may build its own toys and toy furniture. Prepared by Helen Speer, the toy expert. If there are children in your home, sent free on request.

Address WHITE PINE BUREAU  
1419 MERCHANTS BANK BUILDING, ST. PAUL, MINN.

Representing

The Northern Pine Manufacturers' Association of Minnesota, Wisconsin and Michigan, and The Associated White Pine Manufacturers of Idaho

**PETERSON, SINCLAIRE & MILLER INC.**

### LAWN CONSTRUCTION

IN building the foundation, selecting the fertilizers, preparing the soil, choosing the proper seeds, and producing the turf, as well as providing for its maintenance, the scientific and practical experience of our engineers and the results guaranteed by us are invaluable.

*Our new booklet, "Turf Engineering," should interest every estate owner. Mailed on request.*

25 WEST 45TH STREET NEW YORK

**TURF ENGINEERS**

# Cornell Systems of Irrigation Make You "Rain-Independent"

WHEN your neighbors' lawns and gardens are burning up during the dry days of midsummer, your grounds will be flourishing in luxuriant green, if irrigated by the Cornell Systems. For all time these systems deliver you from the anxieties and losses due to uncertain weather.

Cornell Systems are quickly installed, without injury to the ground. They eliminate the inefficient, time-wasting hose. And they are inexpensive to operate.

**The Underground Systems for Lawns**, illustrated below, lends beauty to any lawn, and does not interfere with mowing.

**The Overhead System for Gardens** consists of upright pipes rising from underground lines. No overhead piping to interfere with cultivation. No small apertures to become clogged.

The famous Cornell "Rain Cloud" Nozzle produces an artificial rain which can be instantly regulated at will from a fine mist to a heavy shower. For small lawns we recommend our Portable Sprinkler, covering areas from 15 to 45 feet in diameter.



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Kansas City, Mo.  
Commerce Trust Bldg.



## Knowing the Wild Mushrooms

(Continued from page 80)

out the grass in a complete circle. This is darker in color and possibly certain very easily determined variations from the form which grows in open places. It is non-edible, fairy rings which grow in pastures and on open hillsides have no counterpart among the poisonous species. While the plants are small, the fruit is similar though somewhat stronger than that of the *Pleurotus* family.



## Color Tendencies in Spring Fabrics

(Continued from page 37)

A very beautiful example of a hand-blocked French linen is illustrated here. Among the many flower patterns of the season it stands quite alone, first because of its graceful design and secondly because of the sheer beauty of the color blending. Against a putty, a rich wine color or a black background,—for the linen comes in those tones—are sprays of flowers in a riot of vari-colored greens and browns, red, violet, tan and gray. It comes 31" wide and costs \$1.75 a yard.

Quite European in character is the very quaint bird pattern, which would be most effective with early English furniture. Not only is the design more than ordinarily good, but the colorings are such as one seldom finds in a domestic cretonne. The narrow stripe is black with the design in greys, red brown and putty color—the wide stripe a light cream color with a very cool green foliage—mauve and mulberry flowers and a soft green and brown bird crimson-breasted. The effect is quite like the very costly hand blocked English linens. It is 36" wide and sells for 59 cents a yard.

If you have a summer home with a room that looks out to sea, do choose for it the sea gull pattern. The manufacturer of this and the one above has succeeded each season in bringing out a series of cretonnes that for sheer originality in design and color are unlike anything else that is made in America. This sea gull pattern is highly conventionalized and comes in many unusual combinations of color,—a black background shows motifs of old blue and brown and white birds with cool yellow and mulberry wings. A putty background has taupe and blue motifs and mustard yellow birds with wings of lacquer red and light tan. It is priced at 59 cents a yard, 36" wide.

### JEWEL CLOTH AND OTHERS

A departure of equal interest is one of the features of another domestic line. It is called a "jewel cloth." On backgrounds of various color, but particularly effective on black, are sprinkled gold dots which are oddly enough impervious to washing. Against this are silhouetted white trees and flowers picked out in brown and birds of the gayest plumage,—red, yellow, green and blue. When this cretonne is hung unlined against a window or used for a lamp shade or shield, the effect is delightful, as the foliage and the birds stand out in vivid relief. It is \$1.35 a yard; 36" wide. The same cretonne may also be had without the dots, at 85 cents.

This manufacturer is also responsible for the bird pattern, which has already proved unusually successful. The idea was taken from a costly pattern photographed in white, brown twigs and green leaves, blossoms in natural tones and oddly enough in deep red rose, and when violet accompanied by grapes and illustrated in the drapes with black background and the coloring in the design; 36" wide.

Fruit designs are still so frequent as to be most welcome, particularly when they can be found in the less expensive domestic fabrics.

A very modern apple pattern is shown photographed in white, brown twigs and green leaves, blossoms in natural tones and oddly enough in deep red rose, and when violet accompanied by grapes and illustrated in the drapes with black background and the coloring in the design; 36" wide.

In the midst of all the novelties of the season, one greets with pleasure a simple lovely flower pattern such as the wistaria design. The material is a cotton taffeta, the background the leaves of cool, green tones, the flowers prettiest in the violet of the flower itself, or tones of rose shading from a heliotrope tone to a touch of red. It is 36" wide and costs 48 cents a yard.

## FOR YOUR HEALTH'S SAKE



### You Need One In Your Home

A refrigerator can either be your health's greatest protection or its greatest danger. Cheap, poorly constructed refrigerators without proper circulation of air are the breeding places of germs and instead of keeping food fresh actually contaminates it.

In order to receive the maximum of refrigerator excellency, you should own a

### McCRAY Sanitary Refrigerator

They are lined with Snow White Opal Glass—stain proof and acid proof—that is easy to keep clean and absolutely sanitary. The McCray system insures a constant circulation of cold, dry, pure air throughout every food compartment, which refrigerates perfectly.

McCray Sanitary Refrigerators are used in the U. S. Government Pure Food Laboratories and Hospitals because they meet every requirement for sanitation, perfect refrigeration and economy of ice consumption.

Let us send you our large illustrated catalog which shows a great variety of stock sizes from \$30.00 and up for every requirement. Any McCray can be arranged with an outside icing door. Special size and built-to-order for particular requirements or to match interior finish.

*Send for Catalog*

No. 92 for Residences. No. 70 for Grocers.  
No. 51 for Hotels, Restaurants, No. 74 for Florists.  
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**McCRAY REFRIGERATOR CO.**  
716 LAKE STREET KENDALLVILLE, IND.

*Agencies in all principal cities.*

Wymar  
Ambridge, Pa.  
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Stained  
with Cabot's  
Creosote  
Stains

For Roofs, Siding, Timbers and all Other Outside Woodwork

where beautiful and lasting colors, cheapness and preservation of the wood are desired, use

#### Cabot's Creosote Stains

They have proved their merit in every climate for over thirty years and are endorsed by nearly all the architects, who have specified them for years. The colors are soft, rich and harmonious. The Creosote penetrates the wood and preserves it, and they make wood less inflammable. Shingles make the warmest and cheapest outside finish, and a shingled house stained with Cabot's Stains is the ideal, cozy American country home.

You can get Cabot's Stains all over the country. Send  
for samples of Stained wood and name of nearest agent.

SAMUEL CABOT, Inc., Manfg. Chemists, 11 Oliver St., Boston, Mass. 24 W. Kinzie St., Chicago  
523 Market St., San Francisco

## Bay State Agatex

Block the attacks of water, grease, scuffing shoes and heavy furniture on your cement floors with Bay State Agatex.

Cement is porous. The first drop of grease spells ruin to the even, good-looks of your floor. No amount of scrubbing will rejuvenate it. Water is absorbed and the resulting dampness is unhealthful. Constant friction creates dust, cracks and pits. And, think—a little precaution—a coat of Agatex, will keep your floor new.

Two coats of Bay State Agatex cover your floor. It sinks in and binds every little particle of cement.

It makes the floor wearproof, waterproof, oilproof, dustproof and every-other-kind-of-proof.

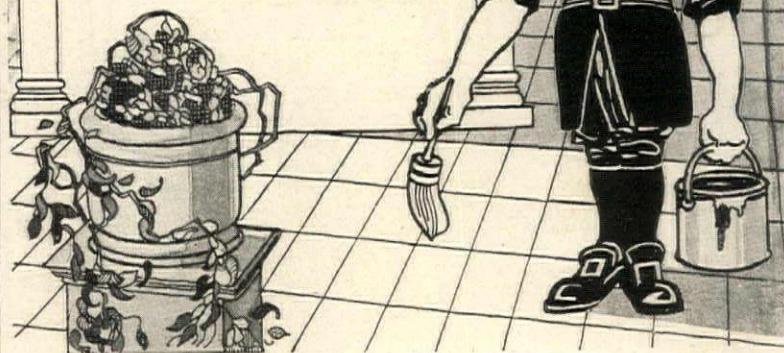
Send for our booklet No. A 2. It tells how and why you should use Agatex, also what it costs.

*Bay State Brick and Cement Coating makes brick, cement and stucco walls waterproof. It gives them a good complexion and keeps it there. Made in white and a variety of tints. Send for sample and Book No. 2.*

#### WADSWORTH, HOWLAND & CO., Inc.

*Paint and Varnish Makers*

Boston, Mass. New York Office:  
Architects' Building



## MYERS RIGHT ANGLE ADJUSTABLE GARAGE DOOR HANGER

Fig. 1789

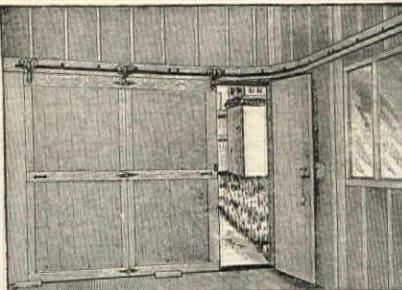
THE most practical garage hanger on the market today. Adjustments are such that the doors can be moved up or down and in or out from the building as conditions require. The door is hinged in sections and slides easily around the inside corner of the building. The entire outfit is thus always protected from the weather. No more accidents or trouble from the use of the old style hinged swinging doors. The single foot door obviates the necessity of opening the entire set when not required. When open the door lies close against the wall allowing full clearance for entering and leaving.

For the small city garage the Myers cannot be equalled. It is, however, just as adaptable and convenient, either inside or out, for any size building where sliding doors are desired.

A card to our Service Department will bring you descriptive circulars illustrating the new Myers Hanger.

F. E. MYERS & BRO.

ASHLAND, OHIO ASHLAND PUMP AND  
350 ORANGE ST. HAY TOOL WORKS



# WHITTALL RUGS

are the pride of the carpet department in all good stores.

Their refinement of color and beauty of design are faithfully described in our illustrated book

"Oriental Art in Whittall Rugs"

Yours for the asking.

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ASSOCIATES  
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## Bobbink & Atkins



### Special Features, Spring Planting

**HOME GROWN ROSES**  
**TREES and ORNAMENTAL SHRUBS**  
**HARDY OLD-FASHION FLOWERS**  
**OUR GIANT FLOWERING**  
**MARSHMALLOW**  
**HOME GROWN RHODODENDRONS**  
**EVERGREENS**  
**and 150 other specialties**

Five Hundred Acres of Nursery; Half a Million Feet Under Glass. Visit Our Nurseries, only Eight Miles from New York, or Write for Our Complete Illustrated Catalogue.

Rutherford, New Jersey

## The Ever Essential Rose

(Continued from page 31)

*Fourth*, protection: the use of such measures as will guard the plants in summer from insects and diseases likely to interfere with their perfect development; and in winter, from injury by freezing, the weight of snow, etc.

Anyone who is starting out to grow roses must make up his or her mind in advance that much careful thought and some experimenting along each of these lines will be necessary before full measure of success is to be expected. You may say to yourself "Uneasy must lie the head that would wear a crown of roses," but most of these things, after the first year or so of experience, will become routine work, not nearly so formidable as it looks to the beginner. It is much easier to succeed with roses today than it was a few years since. There are more good varieties that are also robust and hardy; there are newer types suitable for conditions under which the older sorts would not succeed; and the means of fighting insects and disease have been improved in efficiency and also in convenience. There is no reason for the rose lover to be discouraged. But not to call attention of the beginner to the difficulties which exist and which must be overcome would simply be to lead him to encounter for himself trouble and discouragements which might have been avoided.

As to which of these various factors of success is the most important it would be difficult to say. But I can say without hesitation that the first step toward success is the selection of types that will be suitable under the conditions that have to be met in any particular case. Climate is a much more important factor in the growing of roses than with almost any other of our hardy ornamentals. The soil, the situation, the amount of time that can be given, the purpose for which the flowers will be wanted, are other things which must be kept constantly in mind in making out your rose list.

### TYPES AND THEIR SPECIAL USES

Your first impulse will probably be just to "grow roses." But as soon as you have made that excellent resolve you should decide how you want to grow them, whether for their beauty in the garden, or to decorate the house, or to add a unique touch to the landscape, or to decorate the trellis, pergola or porch. Also, you should consider seriously your limitations. If, for instance, in your part of the country the temperature seldom goes below zero, you will have no difficulty in growing most of the roses generally listed; but if you are in a section where the temperature does get well below zero, or stays near it for a long period, you should be careful to choose only such types and varieties as are recommended for severe climates. Even if your space is very limited, by a judicious use of the climbing and semi-climbing roses available you may have cut flowers in abundance, as well as a very decorative effect with the plants. If your roses must largely



Courtesy of Conard and Jones

*The American Pillar sends up strong canes for 10' or more, if supported. Rosy pink with good foliage*

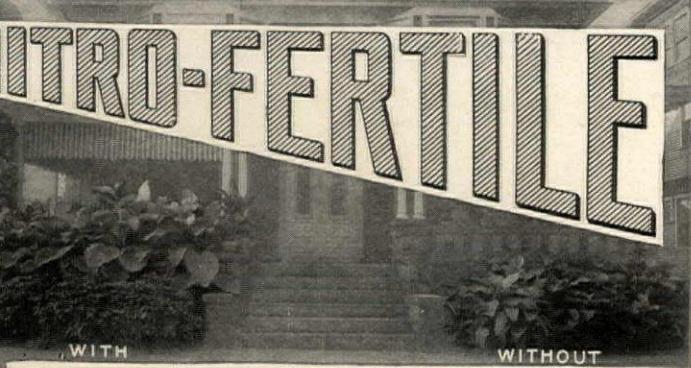
be left to take care of them you may still find those which suit your needs and blossom abundantly. The following are the principal classes or types. You have the distinctions between clearly in mind before making a selection of varieties.

*Hybrid Perpetuals:* The perpetuals, or "H. P.'s" as they are usually called, are the hardiest and the most vigorous growing of regular bush or garden roses. "perpetual" in the name, however, applies to their persistency in not in blooming. They are "or "summer" roses, which freely in June and again to extent in the autumn. When climate is too severe for hybrids or you have not time to give adequate winter protection, a choice selection of H. P.'s will give most the colors wanted, except yellow, which purpose the Austrian briar be used. A yellow H. P., L. Moeller, was produced last year.

Moeller, was produced last year is a European introduction and not yet been sufficiently tested in this country to prove its worth. If it will fill a long felt want.

*Hybrid Teas:* These are without doubt the most important class of garden roses. Their advantages over the hybrid perpetuals is that they bloom more freely and abundantly, being known as the most ever-blooming roses, and the flowers are more fragrant and have more fully formed flowers and a wider range of coloring. Their chief advantage as compared with H. P.'s has been that they are less hardy, with plants more likely to be of poor quality and unattractive habit of growth in the garden. As they are being more and more popular in the attention by all of the world's prominent hybridizers, however, their shortcomings are being gradually corrected. In selecting hybrid roses for garden use pay particular attention to the habit of growth of the plant as well as to the beauty of the flower—and to hardiness, particu-

(Continued on page 86)



## Nitro-Fertile

Your grass, flowers and vegetables will show the same remarkable results that these Cleveland people secured.

Nitro-Fertile is an odorless liquid to be mixed with water—two tablespoonsful to the gallon. It soaks in around the roots where it is immediately absorbed by the plant, thus stimulating a quick, healthy growth.

### What Cleveland Users Say

Rudolph F. Thurman,  
Supt. F. E. Drury Estate  
"To Nitro-Fertile, I give the credit of producing chrysanthemums that won first prize in the Cleveland Flower Show. Have also given it a thorough trial on outdoor plants with very marked results."

A. C. Kendel,  
Seed Merchant  
"After selling Nitro-Fertile for three years, we find the results of its use to be very evident. We look for constantly increased sales in it, to our retail trade."

Hugh L. Thomas,  
Gardener to Chas. A. Otis  
"One had only to see my vegetables and flowers to note the marked difference between those treated with Nitro-Fertile and those not treated with it."

Also manufacturers of Lime-Fertile—a complete fertilizer in powdered form.

**NITRO-FERTILE**

Trade Mark

TRIAL BOTTLE, 35c Postpaid

Half-pint enough for 15 gallons of fertilizer will be sent for 35c if your dealer's name is mentioned.

Order now—1 Gal. \$2.00, 1 Qt. 60c.  
½ Pt. 25c. at your dealers.

**The Fertile Company**  
1009 Leader-News Bldg.  
CLEVELAND, O.



**Moninger Greenhouses**

are constructed to combine both beauty and strength. Their graceful lines have added to the charm of many of the finest country places in America and the strength and practicability of their construction have made them the choice of the largest commercial growers all over the country.

We will be glad to send you our new booklet which describes the Moninger method of greenhouse construction. It is full of interesting information which you are sure to find helpful.

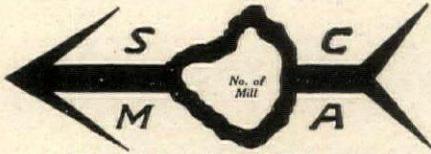
**JOHN C. MONINGER COMPANY**

Chicago 911 Blackhawk St. Cincinnati 2311 Union Central Bldg. New York 811 Marbridge Bldg.

## IMPORTANT NOTICE TO LUMBER USERS:

THE SOUTHERN CYPRESS MANUFACTURERS' ASSOCIATION HEREBY INFORMS YOU THAT ALL CYPRESS NOW AND HEREAFTER SHIPPED BY MILLS WHICH ARE MEMBERS OF THE ASSOCIATION WILL BE

IDENTIFIED  
BY THIS MARK



TRADE MARK REG. U.S. PAT. OFFICE

This registered trade-mark will be, henceforth,  
**YOUR INSURANCE POLICY OF QUALITY**

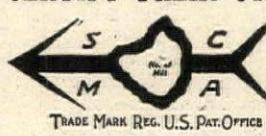
It will appear stamped (mechanically and ineradicably on one end, or both ends, of EVERY board and timber of

## CYPRESS "THE WOOD ETERNAL"

CYPRESS FLOORING, SIDING, MOULDING AND SHINGLES, which come in bundles, will bear the same mark on EVERY BUNDLE.

The legal right to apply this epoch-making symbol of strict RESPONSIBILITY IN LUMBER MAKING AND SELLING is, of course, restricted to those Cypress mills which by their membership in the Southern Cypress Manufacturers' Association, attest their devotion to its Principles of SERVICE to the CONSUMER and their foresighted appreciation of its open and progressive educational methods. Only mills cutting "Tide-water" Cypress are eligible for membership. (Cypress which grows too far inland is not equally noted for the "Eternal," or decay-resisting, quality.) Only mills which subscribe to the Association's standard of scrupulous care in methods of MANUFACTURE, INTEGRITY OF GRADING and ACCURACY OF COUNT can belong to the Association. These responsible "A-1" mills the Association now licenses to

**CERTIFY THEIR CYPRESS** by applying the registered trade-mark with their identifying number inserted



TRADE MARK REG. U.S. PAT. OFFICE

By this mark you know that it's Cypress, "the wood eternal," and worthy of your faith. It is well to insist on seeing this trade-mark on every board offered as "Cypress."



TRADE MARK REG. U.S. PAT. OFFICE

Let our ALL-ROUND HELPS DEPARTMENT help YOU MORE. Our entire resources are at your service with Reliable Counsel.

## Southern Cypress Manufacturers' Association

1210 Hibernia Bank Building, NEW ORLEANS, LA., or 1210 Heard National Bank Building, JACKSONVILLE, FLA.

Insist on Trade-Marked CYPRESS at your local lumber dealer's. If he hasn't it, let us know.

## Gladioli

EXCLUSIVELY

7,000,000 bulbs of the best quality were produced at "Cedar Acres" the past season. This splendid stock makes me independent of foreign importations and enables me to offer the best bulbs of the best varieties at exceptionally low prices.

For example, in lots of 100: America, light Pink, \$2.00; Baron Hulot, blue, \$3.00; Halley, salmon pink, \$2.00; Isaac Buchanan, yellow, \$6.00; Panama (companion to America) hermosa pink, \$5.00; Mrs. Frank Pendleton, Jr., pink, red blotched, \$7.50.

My illustrated booklet No. 17 describes many new and marvelous creations. It gives cultural instructions and much interesting information about the Gladioli. You should have a copy of it. It is free.

**B. HAMMOND TRACY**  
**Cedar Acres**  
WENHAM, MASS.

**The light  
that  
matches  
your  
furnishings**

In your ambition to beautify your home how often have you longed for a lighting fixture which would strike a warmly sympathetic note with the decorative scheme? Illumination and decoration may now be brought into perfect harmony by means of the

**HOLOPHANE**  
**Decolite**  
*"The Light of Your Personality"*

Decolite consists of a double bowl-shaped lighting glass. Between the two bowls you insert fabric of your own selection. When you change your draperies this Spring, material of the same pattern and color, to harmonize, may be easily inserted in the Decolite. Imagine the beauty of a room in which the lighting forms a perfect symphony with the curtains and furniture coverings!

The Decolite spreads a soft restful glow throughout the room. No glare or eye-strain. Scientifically designed to give the best quality of light at a saving of current.

The wonderful Holophane System of Illumination, of which the Decolite is a part, includes many other lighting fixtures which provide efficient and economical illumination for every room in the house.

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when used for interior wood-work, send today for FREE Booklet which explains the best methods for finishing with paints, stains and enamels. The title is: "Directions for Finishing Southern Yellow Pine." It is valuable and it is FREE. Write for this interesting Booklet today.

**Southern Pine Association**  
5052 Interstate Bank Building  
NEW ORLEANS LA.

## The Ever Essential Rose

(Continued from page 84)

for use north of the latitude of Philadelphia.

**Teas:** The tea roses for outdoor cultivation have been rather left behind by the development of the hybrid teas, which carry their good characteristics of fragrance and delicate coloring with increased hardiness. The comparatively few good garden varieties, however, contain some of the most sweet scented of all roses, and they bloom continuously. They are lacking in crimson shades just as the H. P.'s are in yellow.

The *Pernetianas*, or hybrid Austrian briars, are a much newer type. They have not as yet received the general recognition to which they are entitled, and perhaps for that reason a number of splendid new varieties which have Austrian briar blood are usually listed as hybrids teas or hybrid perennials. I have mentioned several such in the list of varieties given at the end of this article. This race is particularly strong and vigorous in growth. It is safe to predict a great popularity for it in the near future.

The Damask roses are extremely hardy and very sweet scented, although they flower but once during the season. The Moss roses, having a unique moss-like covering on the outside of their buds, are very pretty. The Bourbon, Bengal and China groups also contain several varieties of special merit, some very free flowering and others very hardy.

### CLIMBING, HEDGE AND DWARF ROSES

**Ramblers:** The first of the climbing roses to attract universal attention was the flamboyant crimson rambler, which took like wildfire and quickly became more popular than any other climber ever introduced, although now there are several of superior merit. This group has been added to rapidly within the last few years, and now contains a great variety, both in color and form. A few of these are of the true rambler or cluster type, but more are Wichuraiana hybrids. Many of this group are extremely hardy. There has been an effort lately, to some extent successful, to extend the flowering period. All of this type are good for training against the house, covering pergolas, trellises, arbors, etc.

**Climbing Garden Roses:** The difference between this new class and the above is that the flowers are of the garden type and suitable for cutting. They are climbing hybrid perennials, hybrid teas, and teas, many of which are hardy enough for use where the older southern, or tender, climbing roses could not be utilized. Some of them are more or less ever-blooming. With them it is possible to have roses for cutting pretty much throughout the year, even if one has not room and time for a regular rose garden. Fine new varieties are now being produced rapidly in this class, and every lover of roses should keep an eye on them and try out those which seem most suitable to his or her wants and conditions. Some varieties are not real climbers, but are of what is classed as "pillar" roses, which throw up strong canes reaching a height of from 6' to 10' when supported by a post or upright trellis. They are exceedingly

decorative as well as in most cases, for cut flowers.

**Hedge Roses:** Usu-

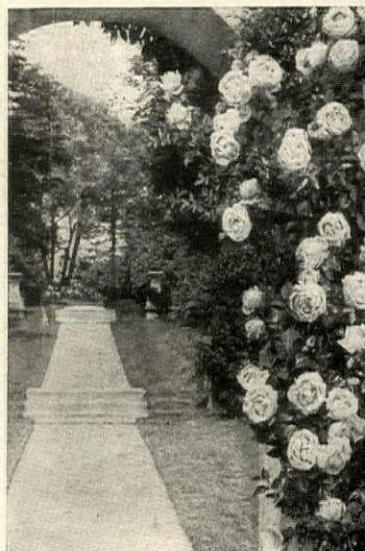


### THE BABY RAMBLERS AND ANTHUS

The dwarf or "baby" roses are quite ideal for low hedges, edging, and for planting in beds where a mass of color is desired. They are also very pretty flowers. The baby ramblers and polyanthus reach a height of 18" to 24". While they will not grow as well as the rugosas, they are hardier than most of the varieties. They are, moreover, easily protected.

Roses, and particularly the varieties, should be given a sheltered position where they will have sun most of the day. Shelter from the northwest is desirable, and a favorable climate is often the determining factor in the difference between success and failure. The more sheltered the place, the better protection can be. The roses can be grown with success in almost any soil provided it is well drained. While most roses prefer a rather heavy soil, a sandy one can be built up and maintained by the use of manure, fertilizers, and where possible, the addition of heavy or muck soil. Good results. To make certain of success too much care cannot be taken in the preparation of the beds. They should be gotten ready as far in advance as possible. If the soil

(Continued on page 88)



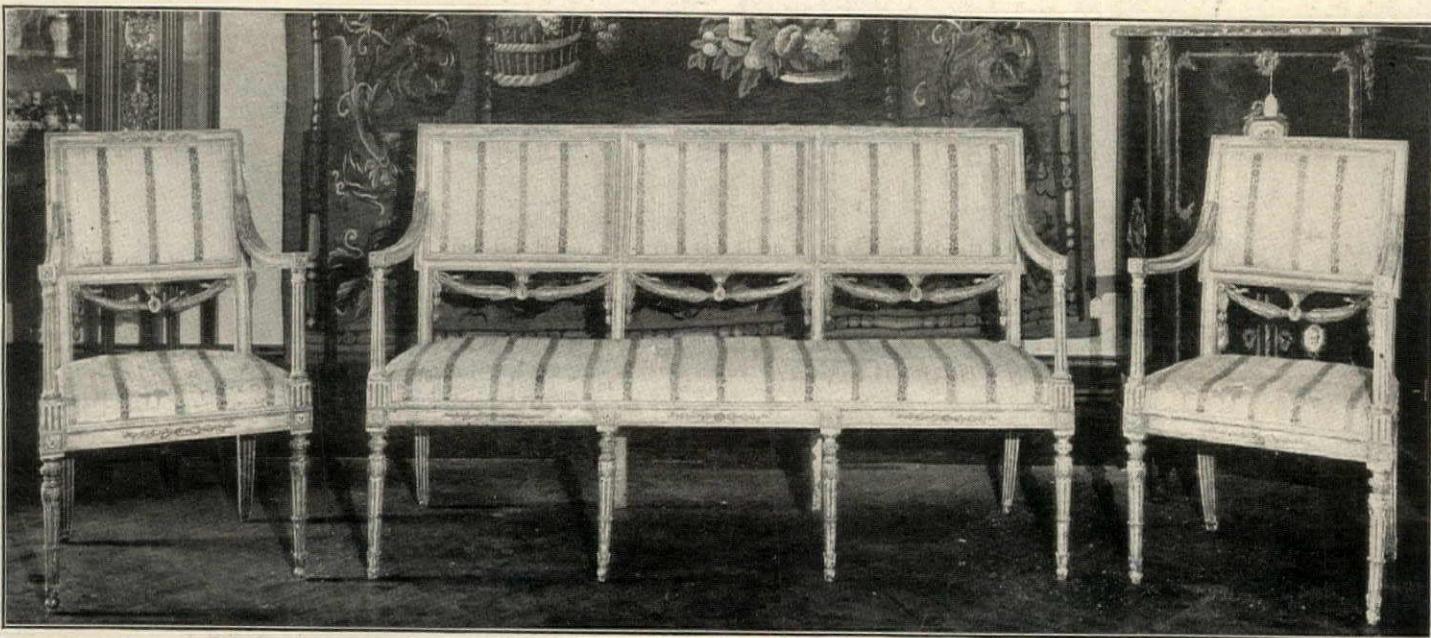
Dr. W. Van Fleet is a leader among the Wichuraiana hybrids. Its rich flesh colored blooms

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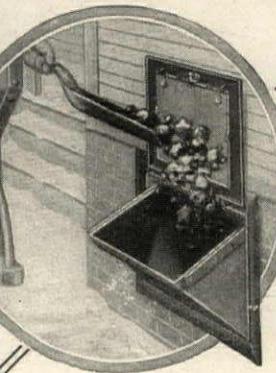


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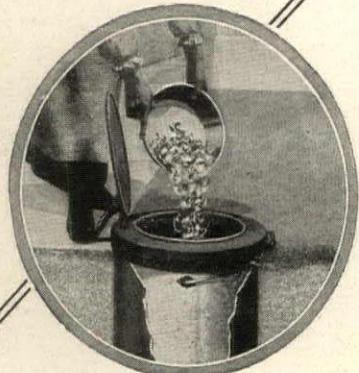
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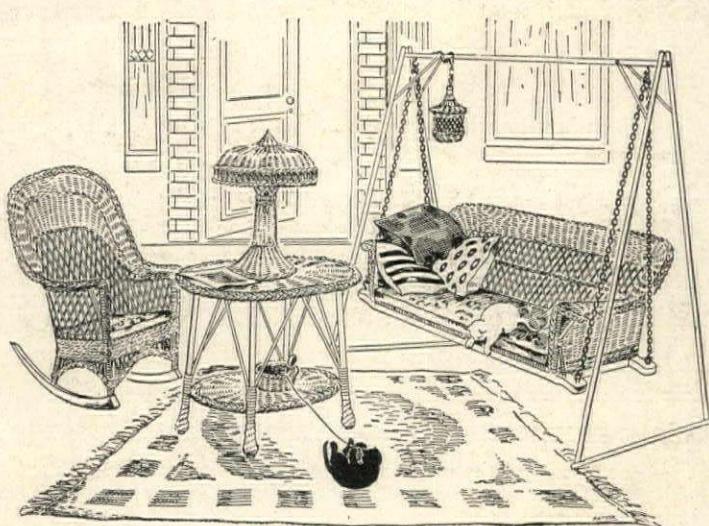
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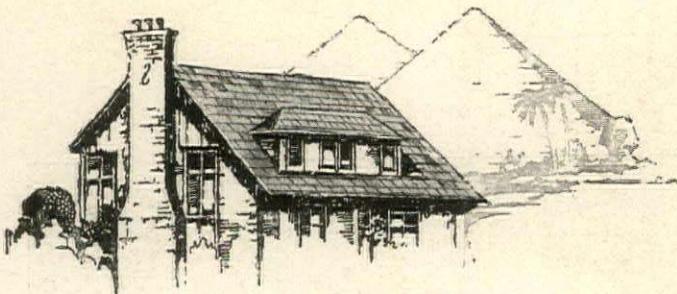
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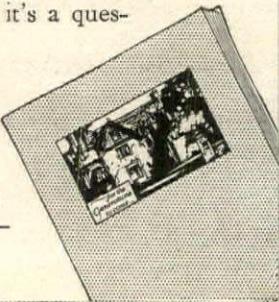
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It is located one mile west of the C. P. R. station, Airdrie, and the south half section is 17 miles due north of the Court House, Calgary. It consists of 1771 acres of nice rolling prairie, with the best Ranch Buildings of any ranch in the Province of Alberta. With numerous Springs of the purest water and natural shelters for stock.

Would be willing to take a small farm in the East of three or four hundred acres in exchange.

The Real Estate Mart—House & Garden  
445 Fourth Avenue, New York

## The Ever Essential Rose

(Continued from page 86)

nature thoroughly drained, artificial drainage may be omitted. The soil which is removed from the bed in the course of preparation should be thoroughly enriched with well rotted manure and with bone meal, preferably fine ground and coarse knucklebone, mixed half and half.

### PERTINENT POINTERS ON CULTURE

Air drainage is almost as important as soil drainage—that is, garden roses should never be planted in a hollow or cup. The more exposed to the summer breezes and currents of air they are, the better, and this will make a great difference in their general health, especially in keeping them free from mildew and other fungous diseases. The addition of wood ashes, or even sifted coal ashes to the soil is usually beneficial. While roses are not as particular about an acid soil as many other plants, unless you know that your ground is fairly sweet, it will be well to test it for acidity, and apply raw ground limestone if required.

What is the best time to set out your rose plants will depend upon the kind you buy. Dormant roots of plants are used very much less today than they were years ago. They should be set just as soon in the spring as the soil can be worked in late March or early April. If received before planting if possible they should be buried in soil, or in sand or coal ashes, and put in the cellar to keep moist but not wet. If dried and shrunken when received, bury them entirely for several days. If they clump all right and the roots have not been injured, they will be all right to plant.

Roses from pots which have been cool grown—that is, field grown roses taken up in the fall and potted over winter to start growth naturally in the spring—will give the surest and quickest results. They should not be put out until after danger from late frost is over. Growing potted plants that have been greenhouse raised is less satisfactory.

Be sure that you know what you are getting before you buy. While some growers prefer roses grown on their own roots, the trend of experience seems to be that grafted or budded roses are on the whole more satisfactory, and most of the garden varieties are now grown this way.

In planting budded roses be sure that the collar or graft, which can easily be distinguished by the swelling formed where the union of the top and roots has taken place, is put 2" below the surface, and keep a careful watch at all times to see that any suckers or shoots which start from below this joint are broken off at once. These can be readily distinguished as they have seven leaflets to each leaf instead of five. If allowed to grow they will quickly crowd out and destroy the top or blooming part of the plant.

The most important part about planting is to get the plants in firmly enough. Crowd the soil about the roots as firmly as is possible with the hands, and when the job is finished make it still more compact by allowing your whole weight to rest on the balls of the feet placed on either side of the stem. The dormant roses should be pruned back severely after planting, cutting away two-thirds or more of the top; leave only from three to five side branches and cut these back to within four to six buds or eyes of the main stem. This may seem like wasting a tremendous amount of the plant that you have paid out good money for,

but it is nevertheless necessary want the best results. The soil should be spread out and down in a natural position, and straggling or broken ends cut off. Pot grown roses usually require little or no back in being set out. If the compact, sturdy looking plants, showing no sign of wilting, put them they are. If tall and inclined to it may be well to sacrifice some of the growth when putting them in the ground. They should be little deeper than they were growing in the pots.

One of the points in caring for garden roses which is most neglected is that of giving frequent cultivation from early in throughout the growing season. The surface should never be allowed to crust over or become hard. For this purpose there is nothing more convenient than the adjustable pocket tooth hoe. With this little implement the soil can be gone over and easily.

### MOISTURE AND PRUNING

Roses to do well require an abundance of moisture in the soil. In dry weather it will be best to irrigate them, or water them thoroughly with a hose. Frequent cultivation and mulching the plants by putting around them grass clippings, the remains of the winter mulch saved for this purpose, or some similar material, aid to a great extent in keeping the number and the quality of blossoms. However it is accomplished the roses should see that they do not suffer. You cannot have good roses in dry soil. As they begin to bloom they will also appreciate extra fertilization, especially the use of nitrate of soda or liquid manure. To provide the latter, sink a barrel in some out-of-the-way corner, and stand in this a half or so of manure, preferably horse manure. The resulting liquid will be free from straw and weeds and easy to handle, should be diluted two or three times to the consistency of weak tea, and poured about the plants after a rain or a thorough watering.

One of the most essential jobs in the rose garden is, of course, pruning. In the case of garden roses, spring prune to four or five canes; if you want large masses of blossoms, larger individual blooms, in smaller numbers, save all vigorous canes and cut back to 7" or 8" from the tips. The ramblers and hardy climbers should be pruned little, just before their flowering season. Rugosa and Austrian briars also need little pruning, except to have the old canes cut back to the ground every two or three years. Where wanted as hedges, they can be pruned or trained back to any length desired. The ramblers and polyanthus should be thinned out rather than pruned, keeping all old wood, flower spikes, etc., cut out.

### PREPAREDNESS IN THE ROSE GARDEN

While the insects and diseases likely to attack roses are numerous—there being nearly a dozen of the former and over a dozen of the latter—happily most of them by the use of modern methods of control can be kept in check by the following methods and means.

To begin with, however, one should be careful to select only the most vigorous and disease resisting varieties. This, as I have already

(Continued on page 90)

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Delivery Included

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and the Rising Sun that supplies the "sun" for our Gardens. Our imports this year should have your attention. Peonies, Iris Kaempferi. RARE trees, Maples, Magnolias. Send for our catalog and choose for yourself something interesting.

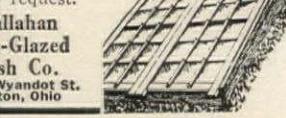
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### Means Double Protection

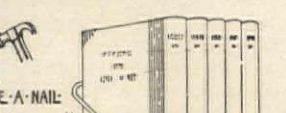
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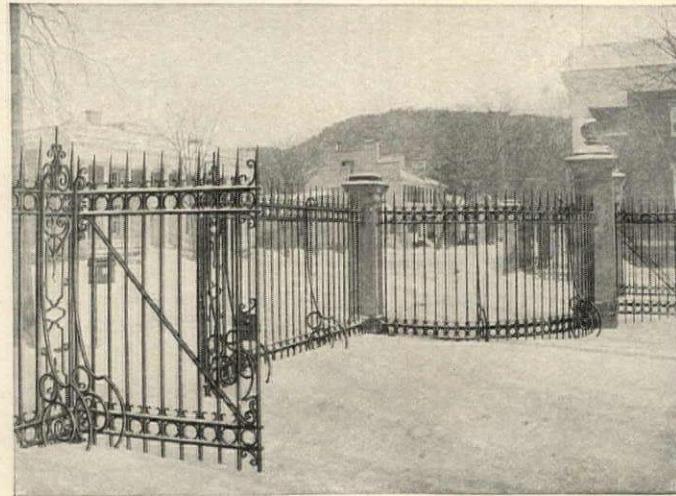
### FIG. 96.

### FIG. 97.

### FIG. 98.

### FIG. 99.

### FIG. 100.



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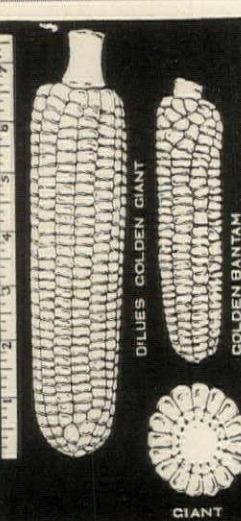
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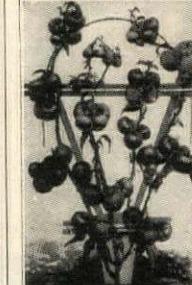
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The result of over 30 years' experience in fancy fruit and vegetable gardening.

I can tell you how to have the most delicious strawberries from your garden for 4 months or more THIS summer from plants set THIS spring

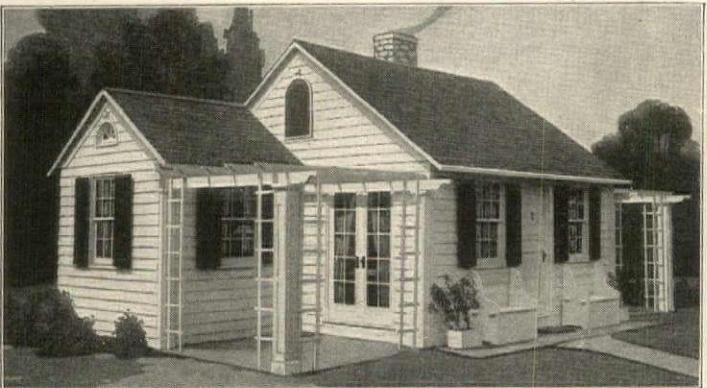
Absolutely Without Crop Failure Also how the usual crop may be more than doubled in quantity and quality. Experience taught me Start right and avoid disappointment. You need this information early; do not delay. A 2c stamp will bring illustrated literature that will surprise you and be the source of pleasure and profit. Or, send 25c for book which will apply on future orders. Book free with all supplies.

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labor and material effected by the Bossert permanent method, make it possible for us to sell the above house, with two 9 x 12 bedrooms, a 9 x 18 living room, kitchen and bath, with screens, lattice work and even benches included at the surprisingly low price of

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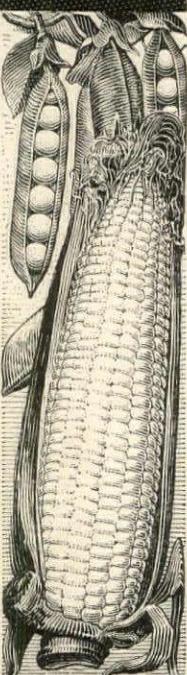


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## The Ever Essential Rose

(Continued from page 88)

gested, is extremely important. Having done that, obtain a good compressed air sprayer, or if your garden is a large one, a portable or wheelbarrow type sprayer. As soon as the rose bushes have leaves out in the spring, or as soon as you have planted them, begin spraying with the following combinations: Bordeaux mixture plus arsenate of lead, plus nicotine sulphate. This is a general purpose spray; the Bordeaux-lead mixture is diluted according to directions and one teaspoonful of the nicotine sulphate (40%) added to two gallons of the spray.

This spray should be repeated enough to keep new growth covered through the growing season, and especially when trouble is to be expected. Bordeaux mixture protects the foliage from fungous diseases, the arsenate of lead destroys eating insects of all kinds, and the nicotine takes care of the rose aphid and other "suckers." If black spot, or mildew, appears in spite of the Bordeaux mixture, use potassium sulphide, one

ounce to two gallons of water. The pernicious rose beetle or the only sure and effective hand picking early in the season and water. With a small stick or paddle, one can get rid of these creatures a morning or very short time. For roses on porch or near the house, where slight discoloration of the leaves is caused by arsenate of lead, Bordeaux is objectionable, a spray of ammoniacal copper carbonate and green may be substituted. Repeat two or three times with Paris green to be sure that it is strong enough to do the work or dry Bordeaux or lead sulphate used. Root rot, briar scab, and other diseases may attack individual plants in spite of this protection. Should be kept from spreading by cutting off the diseased parts of them, or by cutting off canes or parts infected if possible.

## The Group in Furniture Arrangement

(Continued from page 35)

picture, mirror or other wall decoration of considerable size. In such a case the piece of "wall furniture" beneath must be of sufficient size and breadth to create balance and to be the nucleus of the group. Otherwise the wall decoration will appear to lack foundation and to be topheavy. Ordinarily, wall decorations will not dominate the placing of furniture; but exceptional cases of this kind must be carefully handled. It is possible that the picture or hanging, along with the pieces of furniture set beneath it, may form enough of a group to satisfy the eye without the addition of lesser objects on floor or wall. And be it remembered, in considering "wall groups," that what goes on the wall is to be accounted just as much a part of the furniture group as what stands on the floor.

### THE PROPER BALANCE

To insure balance it is, moreover, necessary to avoid getting too many large or heavy group centers in one end or one corner of a room. The heights of the pieces of "wall furniture" should be varied and broken, not showing a preponderance of low things on one side of a room and of high things on the other. Likewise, in determining the placing of pieces that are to be group centers, consider the way in which light enters and strikes the different parts of the room and refrain from putting an inconspicuous object in a relatively dark corner, where it and the attendant objects of its group will be overshadowed. Substitute for such a position some bold and strong group center.

In grouping the "floor furniture" the trial diagrams will prove invaluable. Careful placement of furniture by groups does not necessarily imply formality of arrangement. The same room may be either formally or informally arranged according to two different schemes. As the diagrams indicate the architectural axes, it is possible to experiment with a number of different schemes of group placing. The groups may be arranged on axis, as in diagram I; or quite differently but still on axis, as in diagram II. Both of these are for the same room, a room whose architectural features are symmetrically placed.

While the symmetrical grouping of furniture in accord with architectural

axes has a tendency toward formality of effect, the result is not necessarily formal. Diagram III shows the same arrangement in diagrams I and II, but with the large pieces forming groups, that is to say, an arrangement not on axis. An unsymmetrical or "off axis" arrangement often entails greater difficulty than a symmetrical arrangement, but the result is frequently delightful to display more originality and individual personality. Incidentally, unsymmetrical arrangement is well suited to small or irregularly shaped rooms. Diagram IV shows an irregular-shaped room where furniture groups are arranged according to the architectural axes and V shows the same room with groups arranged off axis. Application of these diagrams will show how the system of experiments worked. The same method can be applied to any room. To follow a symmetrical and axial arrangement of the main groups, it is advised to place the large pieces where they stress the architectural center of the room. At the same time the suggestion of an agreeable degree of symmetry and flexibility may be obtained by a few independent or "off axis" group compositions.

### EACH ROOM A SEPARATE PROBLEM

It is impossible to give suggestions which will apply to every room, because each room has a different set of needs and conditions. The only thing to do is to assimilate the methods and principles of group formation and arrangement and apply them.

Care must be taken to avoid crowding, which may result from bad arrangement, as well as from having too many pieces of furniture. Breaking the middle part of a room helps to create an impression of depth. If a room appears too long and narrow, break up the length by placing a floor group somewhere in the middle. Cultivate a keen appreciation of contour, for it is indispensable in the composition of furniture. Perception of the fine qualities of contour and of the proper group formation involves more mental processes than a mere appreciation for color and pattern.



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It makes things grow. All land needs  
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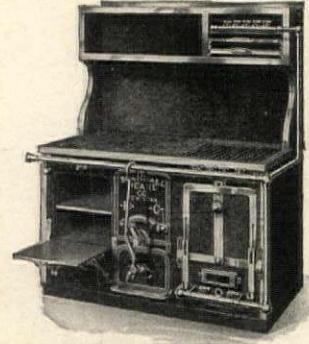
is one of the most important features of your home equipment. If it doesn't do its work efficiently, economically all the time, it becomes a costly luxury.

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during half a century, under most exacting conditions,—in the kitchens of the foremost hotels, on mammoth ocean liners—have demonstrated their absolute reliability, low maintenance cost and superior construction. Investigate them thoroughly before you make your selection.

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**THIS HANDY  
GARDEN BASKET**  
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The best kind of a gift for the woman who loves her garden.



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Department is at your service.  
See announcement on page 14.**

**\$5** Brings the Birds

This 4-room Dodson Wren House is built of oak. Cypress roof with copper coping. Will bring one or two wren families to live with you—cheerful, friendly, musical bird neighbors.

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from the modern standpoint, which aims to make these designs unique expressions of the personalities of those who are to use them.

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know the whys and hows of Oak. Ask them any sort of questions. Please address

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### What Is Modern Decoration?

(Continued from page 20)

red or bright green in itself, if the thought behind its use is big enough to carry it. The trouble with our very good Victorians was that they didn't believe in thinking. When they wanted to be clever, they turned a Corinthian column upside down and stuck it in front of a brown stone house, or slapped a few red pillows on a green sofa and let it go at that.

Mr. Chamberlin Dodds is another whom I should include among the moderns, although he will probably subpoena me for doing so, because although he employs the historic styles extensively, he does so with a humorous personal twist, and with such resplendent color as to signalize him as one of the most



Herts, Decorators

The other end of the den on page 20. Woodwork is black, walls dull orange and curtains of figured linen

Paul Frankl, Decorator  
Can bathrooms be made interesting? Certainly, if we have black and gold bathroom boards and basins

brilliant of the younger Mr. Paul Frankl, an architect from Germany, is strongly imbued with the continental art of the secession, but his designs are, in a measure, personal, and must therefore become more and more impressed with the growing American spirit.

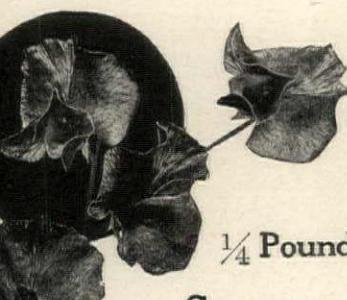
In a certain sense the interior work of Mr. A. Hellman, and especially the idea behind his work, is typical of a rather large group of more or less modern

(Continued on page 94)

An entrance hall with black and gold painted columns, iron gates, and velvet curtains

Chamberlin Dodds, Decorator





**1/4 Pound**

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This mixture of gigantic, orchid-flowering sweet peas contains the finest Spencer varieties in all shades from purest white to darkest crimson.

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Do you get but meagre returns for all the time, labor and material you put into your garden; or do you get bigger, better crops with less effort and greater profit?

These are questions no crop-grower, large or small, can afford to pass unanswered.

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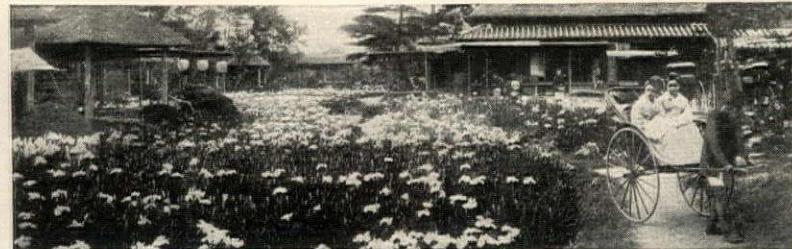
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introduces the rare varieties collected from the old Palace and Temple Gardens in Japan—parents of many new seedlings that I have raised here at Wyomissing, and which I am now offering for the first time. The completeness of the Japanese Iris section; Peonies in over 500 va-

rieties; Delphiniums, Hardy Phloxes, Roses and Rock plants; Lemoine's Lilac, Philadelphus, and Deutzias, are all notable features in this book of 112 pages of text and 30 full-page illustrations (13 in color). If you are a lover of these things I shall be glad to mail you a copy free on request.

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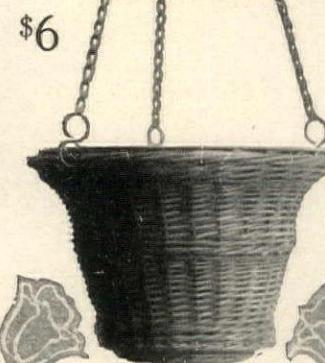
A better understanding and more friendly, helpful cooperation among the manufacturers and between the manufacturers and consumers, will be the result of such exhibitions. Each year they will grow in popularity and strength, justified as they are through their helpfulness. Because of this House & Garden pledges its unqualified support to the building shows of the future.

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Enamolin and Namlac Floor Finish are on sale at the better paint and hardware stores. If you cannot secure them, write to us.

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"The Windsor"—one of The Barto Day Bed family—will harmonize beautifully with the interior furnishings of your country home. Of the best materials and workmanship, finished in mahogany or painted any color. It can be upholstered in styles of cretonne to match the hangings.

During the day a couch for the boudoir, living room, alcove, or fireside; it is a comfortable bed at night, without converting. Price, \$35. Box Spring and Mattress, \$32. Many other styles. Immediate delivery. Call or write.

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Specialists in Interior Furnishings

## The New BARTO DAY BED for the Country Home

We specialize in country house work: complete furnishings, hangings, cretonnes, etc. Representative will call.

## What Is Modern Decoration

(Continued from page 92)

American decorators. This number includes an array of young men here and there about the country, and especially a still larger number of young women, some of them pupils of Mr. Hellman himself, who have grown to care very little for period interiors, and whose study of the antique has given place to a keener interest in the furnishing of the homelike room, in harmonious, and sometimes novel color combinations. They do not, from my standpoint, attempt any wholly creative production; they do not design any furniture, but they employ reproductions of historic furniture, with distributions of color for which there is often no historic foundation or precedent.

Members of this school contend that it has thus far been impossible for us to create any furniture as attractive as that produced by previous generations. They are somewhat fearsome radicals, even though they have abandoned the ranks of the conservatives. They believe themselves, and therefore others, to be incapable of creating new forms.

Undoubtedly there were thousands of their forebears at the time of Chippendale and at every earlier great period. They are right to this extent: that we have not as yet produced the finished beauty of the finest Adam interiors, nor the marvelous excellence of design attained by the master craftsmen who worked for Louis XVI. But our critics must not forget that we are laboring and living in a bourgeois environment, that we are working in the main for middle class people with limited funds and limited leisure, and that only a very small percentage of our clientele has been awakened to even the slightest interest in genuine artistic creation. We have not as yet been able to stimulate any widespread desire to have us go further into the uncharted domain of the new art. If we do insist upon experimenting, it is at our peril, and many of us have lost first rate contracts by suggesting to the wrong people color schemes on which we had set heart and soul.

### A NEW AMERICANISM

The new art is like the new life, buoyant, still too superficial, extravagant, materialistic, quick and confident. Our nation, which has mastered a continent, will certainly be able to control a few academicians. And when once we have achieved an art, it will be time enough to civilize it.

For we have still to complete the Americanization of the Modern Art Movement. Thus far its motive power has been European, but there are indications that henceforth the centre of Modern Art, and perhaps of all art, will be on this side of the Atlantic. First of all, our benevolent millionaires are beginning to show signs of adopting some other exercise for their leisure hours than the sole one attributed to them, with some justice, by Mr. Arnold Daly; that of going down to Battery Park to see whether the incoming steamers contain any passengers from Europe who can help them to spend their money. That is to say, there are signs that Americans are commencing to patronize American music, to buy American pictures, to encourage American plays, and even to engage American decorators. They have generally permitted us to paint their walls, to stain their floors and make their sofa cushions, but when they had elaborate and expensive work to give they generally prided themselves on turning it over to aliens.

It is unbelievable, inconceivable that these influences, this quick energy, this new stimulus, should lead to nothing but a knowledge of the historic periods, and the willingness to draw from them an endless series of satisfactory and more pleasing schemes of line and color. Something new will come, it will come, if art is to live; and this is Modern Decoration.

These firms wrest the much worn walls of old wood paneling from owners abroad, and the old tapestry furniture and objets d'art, and stall them for fabulous consignments in the newly acquired mansions of American magnates. I have personally examined a set of ten on which a dealer made a profit over \$100,000. But we may note that the chance of such things is more. And not being able to count their fortunes on antiques, Americans must begin to be influenced by nationality, effectiveness and artistic in the true sense.

And besides this, there is the ultimate effect of this is not to be foretold in regard either to art or to life. Both may receive a stimulus, a renewed vigor, or may be in abeyance, in a state of indecision, for a generation. But one thing we may feel fairly certain of is that at the end of the century the peoples of Europe will have settled down to a sterner existence, a more economical regime than characterized them for centuries. Their governments are on the verge of bankruptcy, and they themselves are undergoing such hardships that they will look with little tolerance and very great extravagance cloaked under the name of Art.

### DECAY AND ART

We, on the other hand, are up a new list of multi-millionaires which threatens to increase considerably as long as the war lasts. The new access of wealth must inevitably bring with it increased demand for variety and novelty, new stimuli and new excesses. We may perhaps witness in this country an age of bauchery, undreamt of under the Roman Empire; and our effort may be accompanied by a Renaissance of all the arts. A moral people does not like to imagine a condition. We prefer to think of art as the consequence of strength and strength, but our own history, as well as that of Europe, proves the reverse. It is an old commonplace that a people such as we have been from the first, a virtuous people struggling for existence and making growth, can never produce a great art. Wealth, leisure, the beginning of decay, are the basis for the artistic achievement.

### THE FUTURE'S PROMISE

Thus far our accomplishments in decoration have been in part tentative, and in part crude, tentative and experimental. We have had insufficient opportunity for original expression; there has been but little encouragement, except in the couple of years, and then more particularly in the designing of interior for the stage.

Artists, perceiving in decoration the most untouched and hopeful of the arts, have gone to it from painting and sculpture, and architecture, whose interest lay primarily in form and design, rather than in composition, have seen new possibilities in the specialization in interior work.

It is unbelievable, inconceivable that these influences, this quick energy, this new stimulus, should lead to nothing but a knowledge of the historic periods, and the willingness to draw from them an endless series of satisfactory and more pleasing schemes of line and color. Something new will come, it will come, if art is to live; and this is Modern Decoration.

## To Use FINE TREES & SHRUBBERY

CATALOG which tells what trees and shrubs are best suited by Nature for each garden landscape—and how to plant them most effectively.

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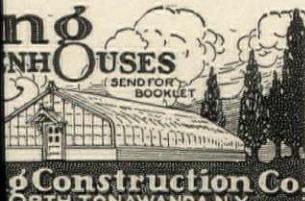
Wood and tin articles, painted decorations for country houses. Ladder-back chairs, \$8.00 to \$15.00. Sewing white, \$8.00; New England Rocker, fruit design, \$15.00. Four-posted glass and pewter ware. List with descriptions sent on request.

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Seed Starters. Plant Growers. Frost Foilers. For use indoors and out-of-doors the year 'round.



Made Solidly of Red Cypress. Sunny or Shaded, Airtight or Open, at your touch. Last a lifetime.

INCOMPARABLY BEST AND CHEAPEST  
Two sizes by Parcel Post or Express, prepaid, anywhere East of the Rocky Mountains.  
For 10" x 12" glass (210 sq. in., weight 3½ lbs.) (no glass)..... 55c  
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Cheaper still in large lots. Immediate shipment. Get a few; then your success will lead up to the wider work you can easily do for your garden with Sunlight Cold Frames or Hot-beds or a small, inexpensive, ready-made Greenhouse. Get our complete catalog. Free.

SUNLIGHT DOUBLE GLASS SASH CO., 927 East Broadway, Louisville, Ky.

### An Early Selection Insures a Lower Price

Minnet & Company has a sufficient supply of beautiful hand-peeled European willow—which is absolutely necessary in making fine wicker furniture—to enable them to maintain moderate prices for a limited time. Today it is expensive and difficult to import willow from abroad and prices will probably advance greatly in a very short time. Select the furniture for your Summer Home early and be assured of the more moderate prices that obtain today. Write for our interesting catalog.

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Complete in natural willow with cretonne and back cushions, \$28.00. Stained, \$30.00. Specially priced.

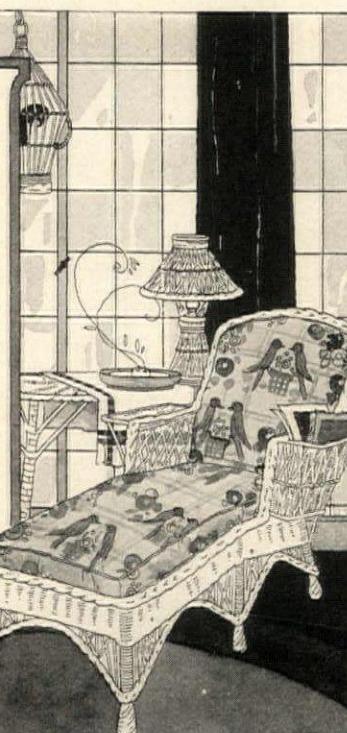
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NEW YORK



# The GLEN SPRINGS

WATKINS, N.Y.  
ON SENECA LAKE OPEN ALL YEAR  
Wm. E. Lessingwell, Pres.



### The American Nauheim

the Only Place in America Where the Nauheim Baths, So Beneficial to Heart Disorders, are Given with a Natural Calcium Chloride Brine.

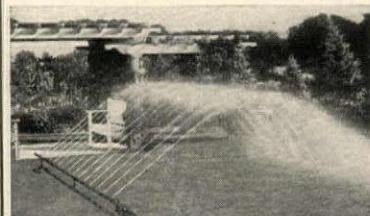
One of the most beautiful and complete Health Resorts in the country, possessing everything for the scientific promotion of rest and recuperation after a hard season of social or business activity.

### THE BATHS

are directly connected with the Hotel. Treatments under the direction of physicians are particularly adapted to HEART DISEASE, Circulatory, Kidney, Nutritional and Nervous Disorders, Rheumatism, Gout and Obesity.

Ideally perfected conditions for taking "The Cure" during the Spring and Summer months.

Easily reached by motor from any direction over a thousand miles of improved roads. Send for illustrated Booklets containing full particulars regarding rates, reservations, treatments, etc.



### BE PREPARED

To save your lawn and garden from burning up under the hot summer sun. You can be completely insured against this eventuality by using the new Campbell Oscillating Sprinkler.

This machine is at once reliable, durable, and entirely automatic. Simply turn on the water and let the sprinkler do the rest. The little streams of water travel from one side to the other every three seconds, thus giving an absolutely even distribution without the possibility of flooding.

Because this sprinkler waters a rectangular area it is especially desirable for watering along the edges of sidewalks, driveways and such places where any circular sprinkler would be wholly unsuitable.

Our new catalogues fully describing this, as well as many others, will be sent upon request.

**THE GEO. W. CLARK CO.**  
259-C Fifth Avenue, New York

# COMMERCIAL HUMUS

If you use HUMUS try the ideal Natural Humus—coarse, fibrous and in an active state of decomposition. The HUMUS that is different and always reliable.

### Commercial Humus Co.

500 Fireman's Building, NEWARK, N. J.  
Remember the name—Commercial Humus.

## This New Range Is A Wonder For Cooking

Although it is less than four feet long it can do every kind of cooking for any ordinary family by gas in warm weather, or by coal or wood when the kitchen needs heating.



There is absolutely no danger in this combination, as the gas section is as entirely separate from the coal section as if placed in another part of the kitchen.

## Gold Medal Glenwood

Two Gold Medals—Highest Award at San Francisco Exposition, 1915.

Note the two gas ovens above—one for baking, glass paneled and one for broiling, with white enamel door.

The large oven below has the Glenwood Patent Oven Indicator, and is heated by coal or wood.



See the cooking surface when you want to rush things—five burners for gas and four covers for coal.

The entire range is always available as both coal and gas ovens can be operated at the same time, using one for meats and the other for pastry. It's the range that

### "Makes Cooking Easy"

Write for handsome free booklet 113  
that tells all about it

Weir Stove Co., Taunton, Mass.

Makers of the Celebrated  
Glenwood Coal, Wood and Gas Ranges,  
Heating Stoves and Furnaces.

### GORHAM GALLERIES

Sculpture by American  
Artists

THE GORHAM COMPANY  
Fifth Avenue at Thirty-Sixth Street  
New York City

## Planting Things to Grow and Live

(Continued from page 58)

be shipped at a suitable time, be ready to plant these things as soon as you get them. Order early—the people who wait until the last gun is fired before ordering their plants are the ones who make the biggest row about not receiving satisfactory stock. When plants are being selected, from either the nursery stock or the greenhouse benches, naturally the first orders are filled with the finest plants, and the smaller ones are left to the last. It is always best to have plants sent with the soil on, even though the express charges may be a little more. If there are some of the new things which you would like to have, but feel are too expensive to set out in large quantities, get a few plants this year from which to work up your own supply for next season's bloom.

Do not make the very common mistake of spading up your gardens just as you need them for planting, a little at a time. Not only to get the work out of the way, but also because of the actual benefits therefrom, have all your gardens plowed and spaded up as soon as possible after the ground is in good condition for working.

Your success with the things which you plant will depend upon the thoroughness with which you prepare the soil. If manure or sod is to be plowed under for the vegetable garden, see to it that the furrows are not turned under "flat," leaving a layer of porous material between the subsoil and the surface soil to intercept the upward action of the moisture in the soil when needed later near the surface in dry weather. They should be laid up against each other at an angle, so that the harrowing will thoroughly pulverize both soil and manure and mix them as much as possible, while at the same time leaving the surface free and clean, with all foreign matter far enough below so as not to interfere with raking and planting. The flower gardens and small vegetable gardens are, of course, prepared by hand; but forking and spading require a strong back plus intelligence. If there is much manure to be worked under, spread it evenly over the surface first, then remove a spade's width and turn over the next row into this, thoroughly mixing the manure with the soil during the operation. If the soil is deep and heavy, it will pay to work it two spades deep, although this involves considerably more labor. It should be dug or forked to a depth of 6" at least, and preferably 8".

### WHEN THE PLANTS ARRIVE

In spite of doing all that is possible in advance, it frequently happens that one's plants cannot be set out immediately upon receipt from the nurseryman. It is very important to keep them in such a way that they will not be injured during the interval between their arrival and planting time. Keep all plants in flats or pots in a place where they will be shaded from the direct sun, and water frequently; in sunny or windy weather, twice a day will usually be required to keep them from getting drier than they should. If plants in clay pots are to be kept more than a day or two, plunge them to the rim in loose soil, to prevent drying.

Plants that have been shipped from a distance should be opened up immediately, loosened up if they have been pressed tightly together, and the roots carefully examined. If they are beginning to get dry, give them as much water as they will readily absorb. This may be done by placing

them temporarily in a shallow pan or tub, and putting in a little water, or by saturating sphagnum moss similar to that packed around the roots and placing it close about them. Such plants should be kept in an airy shed or a sheltered corner of the veranda, protected from the sun and wind. Shrubs, small fruits and similar nursery stock shipped with little or no soil on the roots should be unpacked and "heeled in" as soon as received. Just dig a narrow trench 1' or so deep, and bury the roots in moist, fine soil sufficiently to cover them; for convenience they are usually placed at an angle of 45° or so, close together. Plants that have been removed from the pots just before shipping and wrapped in paper to keep the root ball intact should be slipped into pots of similar size, adding a little fresh soil if necessary, and in this way kept for a week or two if watered frequently enough.

The right way of planting is little if any more difficult than any of the many wrong ways beginners find of doing the job; but a slight error or omission may result in the loss of many valuable plants. As the first seeds are planted before the first plants are set out, we will discuss them first.

### PLANTING SEEDS

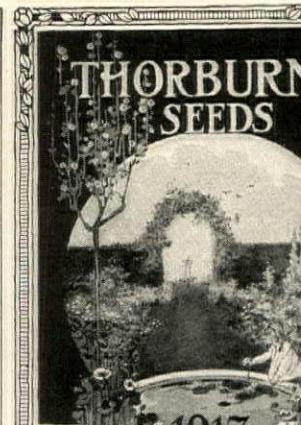
First of all, the soil should be in proper condition, neither too wet nor too dry. The first seed may be sown in the spring as soon as the soil has dried out enough to crumble readily when it is worked, and to dry on the surface without any hard lumps shortly after it is worked over smooth. Soil that is still so wet and sticky that it remains in hard clots which will not crumble readily in the fingers is in no condition to work, and may be permanently injured if that is attempted. In soil that is too dry, the seeds will not sprout at all or, having sprouted, the germinating root will perish before it can become established; this condition, however, is not likely to prevail at this time of year. Having your soil worked up so that it has a chance to dry out and warm up on the surface for even a few days before planting will make a material difference.

Always plant on a fresh surface. While it is always advisable to have the whole garden worked up as soon as possible, in planting "finish off" only as much as you expect to plant at one time; a finely raked surface dries up very quickly, but it is essential to get moist soil close up around the seed at planting, and the smaller the seed the more important this is. Do not consider the soil ready for planting until it is perfectly smooth, fine and free from trash.

Be careful to get your rows perfectly straight; a little extra pains in this matter will make a great difference in the work of cultivating your garden. Where seeds are to be planted in hills or in rows of varying widths, be careful to mark off carefully before you go ahead with the work, as mistakes are not easily rectified by later efforts.

One of the most important points in planting is to get the seeds in at the proper depth; this depends first of all upon the kind and size of the seeds, and secondly upon the time of the year, and thirdly upon the character of the soil. Earlier in the season and in light soils, plant shallower; later, if in dry, light soil, plant deeper than the average depth given in the planting tables which are now generally available.

(Continued on page 98)



Why not a use  
Garden this ye

UR catalogue is a "text book" on gardens, brim full of good suggestions, cultural directions and wealth of pictures and descriptions of just what want in vegetables and flowers.

For instance, we will send, prepaid, the following special assortment of vegetables for small family for \$1.00.

(Assortment "A")	
1 Pa. Beans, Refugee Green-Peas	Beans, Golden Wax
" "	Beet, Egyptian
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" "	Carrot, Half-long
1 Pt. Corn, Early Bantam	Cucumber, Imp. White
" "	Leek, Best Flag
" "	Lettuce, Big Boston
" "	Onion, White Globe
" "	Parsley, Extra Curled
1/2 Pt. Peas, Thorburn's Extra-Market	Peas, Thorburn's Extra-Market
1 Pa. Radish, Scarlet Turnip	Spinach, Virofay
" "	Turnip, Snowball

We also have other and elaborate assortments which are shown on pages 11 and our Catalogue.

Write for a copy to-day.



The Garden Gal  
31 East 48th St., New

Everything for your

Fountains. Bird baths. Dials. Lead figures. Iron garden furniture. S and practical tools.

New York Agents for the  
North Shore Fermen  
of Beverly, Mass.

Beautify and make produc  
idle land by planting

EVERGREEN

1000 THREE YEAR OLD TREES  
Catalogue and Booklet on re

THE NORTH-EASTERN FORE  
CHESHIRE, CONN.

## Shield Your Home the Year 'Round

Shade trees guard the home against the intense heat of the summer sun; evergreens dull the frosty edge of winter's chilling blasts.

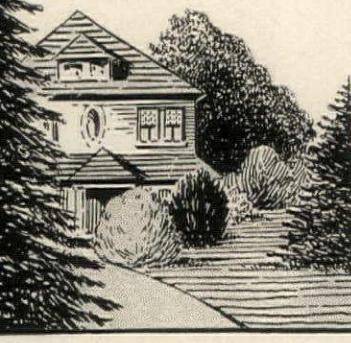
Every dollar you invest in Hoopes' trees, shrubs and roses makes your home more valuable, and better to live in.

There is a Hoopes' salesman in your locality. When he calls arrange with him to have our landscape artists prepare free planting plans. Or write us for your copy of

### "Hoopes' Specialties"

a planting guide which treats good "Grown in America" specialties for every planting need.

**Hoopes, Bro. & Thomas Co.**  
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## Grafted Nut Trees

Combine utility with ornamental planting with my Pennsylvania grown, hardy and rare varieties of nut trees. Catalogue and cultural guide free.

**J. F. JONES, NUT TREE SPECIALIST**  
Lancaster, Pa.  
Box H.

## Hill's Evergreens Grow

Bonify your home. Plant Hill's Evergreens. We are evergreen specialists, not only in growing but in planning artistic effects. Prices lowest-quality considered. Don't risk failure—Get Hill's Free Evergreen Catalogue. Order today. Price free! D. Hill Nursery Co., Evergreen Specialists. Box 3014 Dundee, Ill.

## "Seeds with a Lineage"

Send for catalog "Garden and Lawn." Carters Tested Seeds, Inc.

127 Chamber of Commerce Bldg.  
Boston, Mass.

## CARTERS TESTED SEEDS

**Grown in New Jersey**  
under soil and climate advantages, Steele's Sturdy Stock is the satisfactory kind. Great assortment of Fruit, Nut, Shade and Evergreen Trees, Small-fruit Plants, Hardy Shrubs, Roses, etc. Fully described in my Beautiful Illustrated Descriptive Catalogue—it's free! T. E. STEELE, Pomona Nurseries Palmyra N. J.

**Get HOLCO Seed Book**  
Tells you what and how to plant in your vegetable and flower garden and when to plant it. Makes crops sure and dependable. Send 10c, for one package each of Seeds and get the book **FREE**. THE HOLMES-LETHNERMAN SEED CO., 227 N. Cleveland Ave., Canton, O.

*Do you know what silhouette you must adopt this Spring—whether straight or barreled? In what material you are to be clad—whether jersey cloth or organdy or old-time foulard? And, most important of all, what color you are to wear—whether beige or blue—gay or somber. Consult the*

## Spring and Summer Fashion Numbers of Vogue

Would you be smart—attractive—individual—in your gowning this season? It's quite simple. Take the first two dollars of your Spring and Summer dress allowance and invest it in the ten great Spring and Summer Fashion numbers of Vogue. Insure yourself against a wrong start. Begin with the number that finally determines the accepted mode of Spring, the

### PARIS OPENINGS NUMBER

(now ready)

In the next few months, during the very period when the Spring and Summer Fashion Numbers appear, you will be spending hundreds of dollars on the suits, hats, sports clothes, and accessories that you select.

How many times has Vogue reminded you that the gown you buy and never wear is the really expensive gown? That hats, boots, gloves which miss being exactly what you want are the ones you cannot afford? Ask any reader of Vogue and she will tell you that \$2 invested now in Vogue will save you \$200 in your Spring gowning.

### 10 Numbers of Vogue for \$2

#### Paris Openings

April 1

The complete story of the Paris Openings establishing the mode.

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Society takes to sports and life in the open.

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The correct wardrobe for all outdoor sports.

#### Incomes

July 1

The correct wardrobe for all outdoor sports.

#### Brides and Summer Homes

May 1

The newest ideas in mid-summer entertainments.

#### Travel

May 15

Places in our own country well worth a visit at least.

#### Summer Fashions

August 1

What is going on in the beau monde abroad.

#### London and Paris

June 1

Outfits for the infant and for the school boy and girl.

#### Children's Fashions

August 15

#### Travel

September 1

What is going on in the beau monde abroad.

#### London and Paris

October 1

#### Children's Fashions

November 1

#### Travel

December 1

#### London and Paris

January 1

#### Children's Fashions

February 1

#### Travel

March 1

#### London and Paris

April 1

#### Children's Fashions

May 1

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June 1

#### London and Paris

July 1

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August 1

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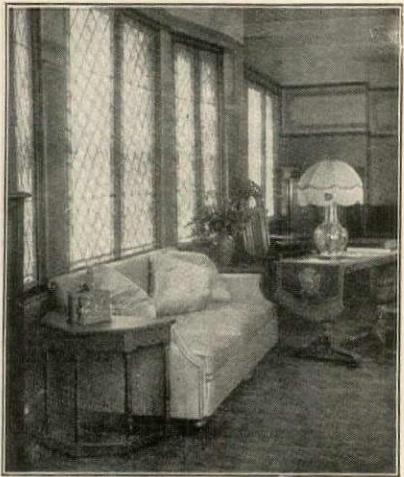
April 1

#### Children's Fashions

May 1

#### Travel

## Furniture of Livable Character



However modest or pretentious our dwelling, its chief charm rests, after all, upon the manner of its furnishing.

Quite apparent then, is the wisdom of choosing those appointments which infuse with a truly livable atmosphere the formal as well as informal rooms, whilst contributing no meagre measure of decorative distinction.

In this interesting establishment, for two-score years devoted exclusively to Furniture, there exists an opportunity to make such a selection — without the distraction of irrelevant objects, without the objection of prohibitive cost.

Its diversified exhibits encompass Furniture of every notable epoch and include many unusual occasional pieces not elsewhere retailed.

Suggestions may be gained from de luxe prints of well-appointed interiors, sent gratis upon request.

**New York Galleries**  
Grand Rapids Furniture Company  
INCORPORATED  
34-36 West 32<sup>nd</sup> St., New York

## Planting Things to Grow and Live

(Continued from page 96)

It is difficult to give a rule for the amount of seeds to sow in small quantity. Small seeds sown in rows, such as carrots, turnips, onions, radish and lettuce, should be sown in a continuous row, six to twelve seeds to the inch; this is, of course, much thicker than they will be wanted but some will not sprout, and in order to make sure of a full stand, the gardener must expect to do some thinning. Larger seeds, such as beets, salsify and Swiss chard, may be sown about half that thick, and peas and beans 1" to 2" apart. Corn, pole beans, melons and similar things planted in hills are sown five to a dozen or more seeds to the hill, and thinned to two or four of the best plants. Seeds are cheap, so there is no excuse for planting too thinly; but there is still less excuse for doing what is so often done—use up in given space all the seeds there may be in the package or envelope.

Another essential thing is to have the seed in firm contact with the soil. Seeds planted by means of a drill, as they always should be if there is one available, are firmed down by the roller following the coverer; peas, beans and similar seeds which are frequently planted by hand, should, unless the soil is very moist, be gently firmed down into it with the back of a hoe before covering, and the row firmed down on top sufficiently to mark it after covering it.

A final small but important matter is to tag each thing, to make a marker giving at least the date and variety for each thing as soon as it is planted. You will want to know these things before the season is over, whether the seed comes up well or poorly.

### TRANSPLANTING

What has been said about preparing the soil applies to planting and transplanting as well as to seed sowing. Of course, the roots of a growing plant are set well down below the surface; but if the surface is dry enough when the hole to receive the roots is made, this dry soil will crumble down into it and be that which will come into direct contact with the roots when the plant is set. This is, of course, just the condition which is not wanted.

It is a very frequent practice to use manure or fertilizer in the "hill" or directly under each plant set. Where this is done, care should be taken to mix it thoroughly with the soil, preparing the hills or holes in advance; otherwise, there is great danger of injuring the roots, particularly with chemical fertilizers. A mixture of fine ground bone and tankage or dried blood in equal proportions is both better and safer to use than ordinary mixed fertilizers. A small amount, about the equivalent of a table spoonful, is ample for each plant. This will give it a quick, strong start, but should not be relied upon to carry it through to maturity, the manure and

fertilizer applied before being relied upon for that.

The plants, as well as the soil, should be carefully prepared. The soil should be moist enough so that it will not crumble away from the roots when they are removed from the flats or pots. In most cases, particularly as warm weather comes on, it is well to cut back about half of the largest of the leaves. Be careful not to leave the plants exposed, even for a short time, to the winds or bright sunshine, as the roots will be injured very quickly. Except in very dry weather or in exceptionally light soil, water in the hole will not be required, but if it is, put it in before planting, or part in the bottom of the hole and part when it has been half filled—never on the surface after planting as is often done.

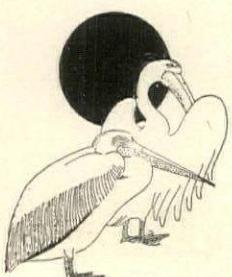
### FIRMING IN

A point in setting plants which causes failures is that they are not sufficiently "firmed" into the soil. Very small plants may be pressed into the fine soft earth hard enough with the fingers but, in setting bedding plants, all shrubs, and vegetables such as cabbage and tomatoes, it is best to make assurance doubly sure by pressing down the soil on either side of the plant with the balls of the feet, unless the soil is very wet.

Bedding plants from pots can be knocked out readily by striking the side of edge of the pot sharply against the handle of a spade or fork stuck into the soil. Get the ball of earth 1" or more below the surface. Small plants may be set much deeper so as to make them uniform with the others. In planting hardy perennials, use coarse, ground bone, which will be found effective for a number of years.

In the case of larger shrubs, ornamental trees, fruit trees, etc., set in individual holes, be sure to dig up and enrich the holes for a generous space around each. Any roots which may have become broken or injured should be cut back clean to firm, hard wood. Such plants are often pruned or cut in ready for planting in the nursery; if they have not been, then they should be cut back according to the nature of the plant, being set out as soon as they are ready. The soil around the roots of such plants should be firmed several times during the process of filling up the hole with soil. Use your feet or a blunt tamper for this purpose. If the soil is dry, pour in water and let it soak away before finishing up the hole after it is half full.

In planting roses that have been grafted, be sure that the union of the stock and the graft is several inches below the surfaces; otherwise, the former will grow up "suckers" and it will soon become an absolutely worthless plant. Dormant roses should be planted just as early in the spring as you can get them into the soil, and should be cut back quite severely.



## Rose Out-of-the Ordinary

WITH the sturdy American grown roses I am offering this year, you can make your rose garden a constant source of all summer long.

Every plant throws out good vigorous roots that insure its hardiness. Every plant is grown slowly under natural conditions and thoroughly climaxed to snow and frost. All of them are free blooming and deliciously fragrant. None of them require any special attention or coddling.

They are of a quality which know to be distinctly superior to those budded on other stock.

My Rose Catalog describes all most favored varieties.

Send for it.

### Gladioli

The surprising range of the Gladioli's colorings and the wonderful markings found in its long grace spikes, have given to the modern ones, a high place in the favor of garden lovers.

Satisfied in garden soil and requiring no nursing, they will give a joyous succession of blooms from June to frost, if planted at intervals of about two weeks.

My American grown Gladioli are full sized solid fellows, fully developed and healthy. I guarantee them to be true to name and in bloom promise.

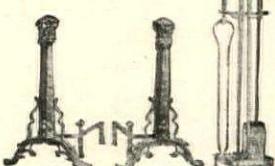
My Rose and Gladioli Catalog will make it easy to make your selection.

Send for it.

To convince you of the surpassing quality of my Gladioli bulbs, I will send a box of 25 choice, selected bulbs, of fine named varieties, at where in the United States for \$1.00.

*AB Vanderbeek*  
Roses and Bulbs

176 Broadway, Paterson, N.J.



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Gas Logs  
Screens  
Fire Tools  
Dampers  
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Fenders  
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EXPERTS in AMERICAN  
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HOME GROUP,  
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MEDALS won  
in competition with  
the best landscape talent in the U.S.

**CHOICE ANTIQUES**  
Fine old colored glass, spinet desk, maple highboy, five-slat arm chair, Fieldone pair glass chandeliers, stenciled painted furniture, Lowestoft, dark blue, and copper lustre. Hepplewhite sideboard, pewter, Bennington, English pottery, fire screen with old silk picture, mahogany shelf, Terry clock. Send for list.

MRS. CHARLOTTE E. PAGE  
66 Atwater Terrace, Springfield, Mass.

## Water Supply Country Homes

have just as efficient supply in the country as in with the Kewanee System. Water running water is needed, the smallest farmhouse to largest country estate, all requirements can be met with the

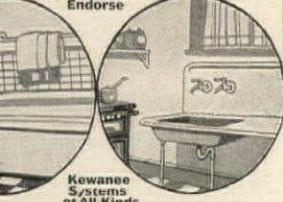
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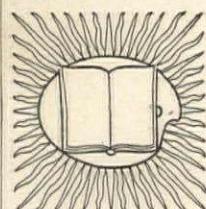
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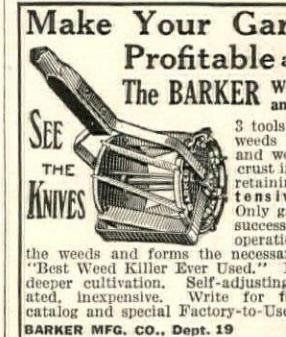
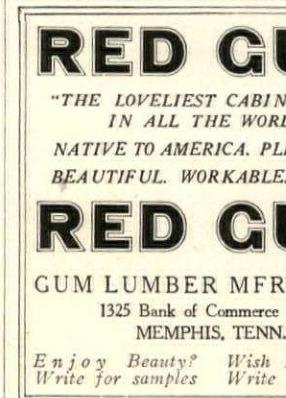
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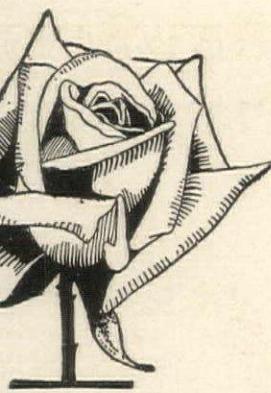
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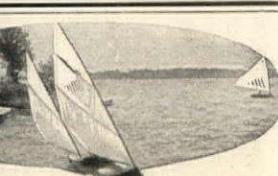
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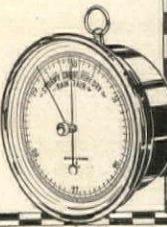
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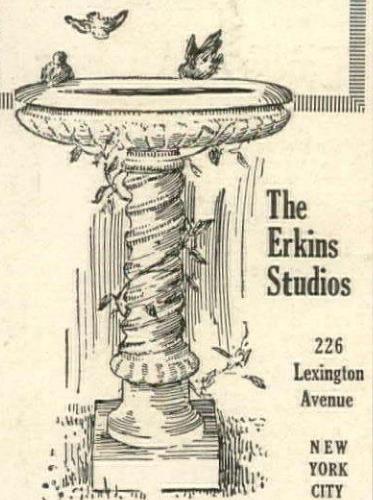
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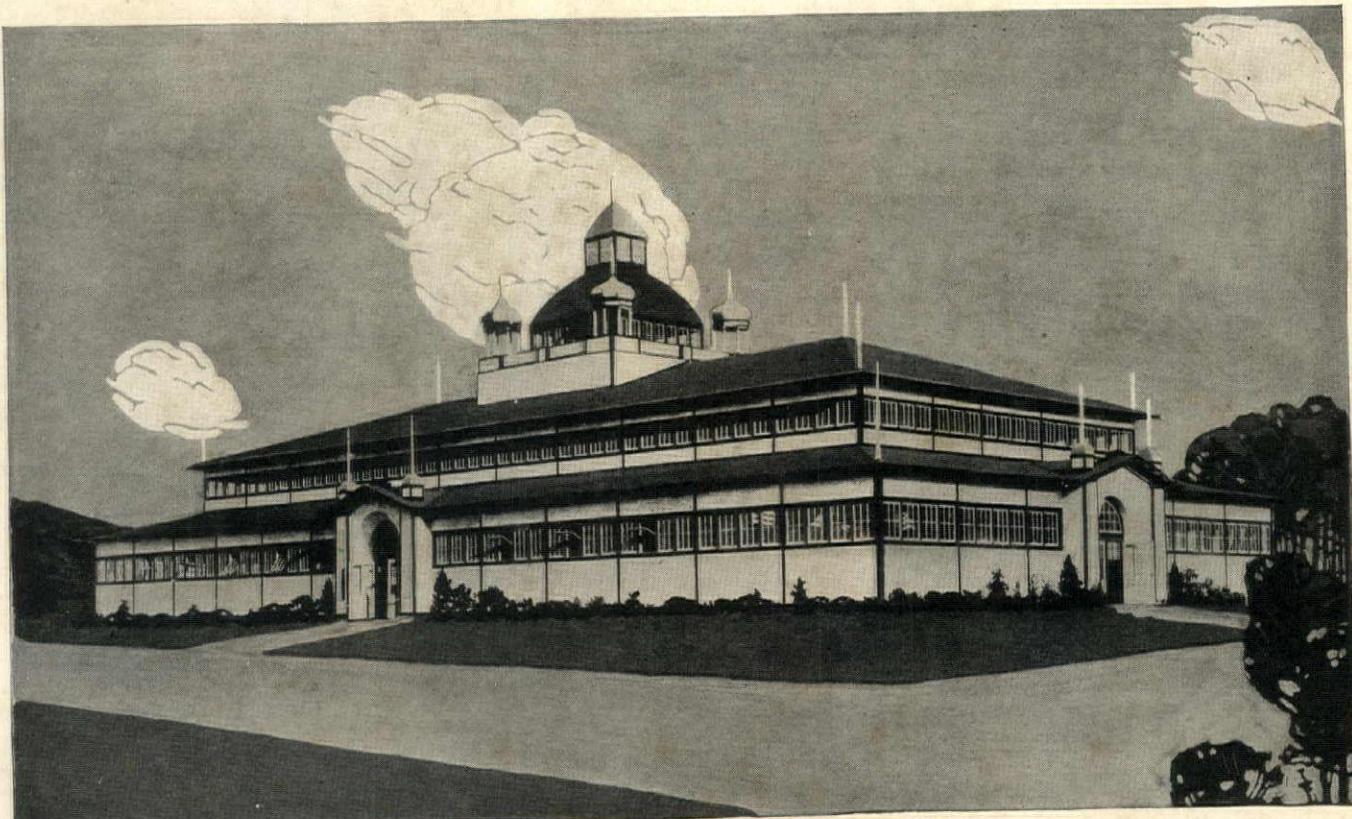
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If Collier's can help to build up the spirit of constructive nationalism, make the nation more of a nation and the citizen more of a citizen, surely that will be something worth working for.



Exposition Building, Erie, Pa.

Stucco Finish on Bishopric Board.

Architect, Jos. Lee, Erie, Pa.

## NOW the Stucco Building is Preferred

Stucco is admittedly an artistic and attractive exterior finish. And now it can be made *lasting* and *economical*. Bishopric Board makes it possible. How? By applying principles that ages of actual use in building construction have proven the most efficient.

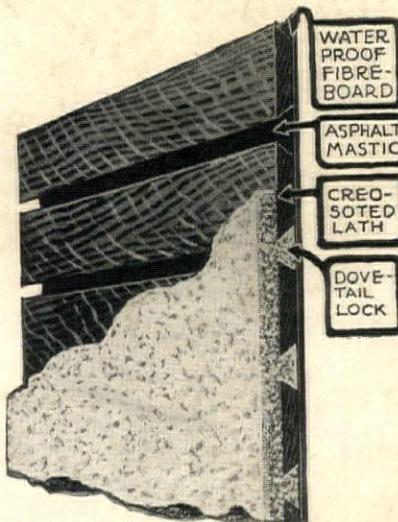
First, your Stucco mixture *must be right*. This is *important* but easily accomplished if correct instructions are followed—our catalog contains full information about mixing stucco.

Now apply it properly on a *Background of Bishopric Board*. Note how it is *anchored* to the background! Those dovetailed joints between the lath *clinch* the stucco—it *can't let go!* And nails through every lath hold the Bishopric Board firmly and securely to the building. There is *no breaking away and sagging*, causing the stucco to crack and chip off.

The lath in Bishopric Board are *thoroughly creosoled* to preserve them. They are imbedded in Asphalt Mastic on a background of heavy fibre board, making a fireresisting combination that is proof against vermin, changes in temperature and moisture.

Bishopric Board will add years to the life of a building and make it warmer in winter and cooler in summer.

Finally, Bishopric Board, under the severest scientific tests and in actual use, has *proved* its superiority.



Bishopric Board clinches the stucco

**The Bishopric Manufacturing Co.**  
901 Este Avenue Cincinnati, Ohio



Send for free samples and our book "Built on the Wisdom of Ages." It tells all about Bishopric Board and gives some interesting scientific tests. It illustrates homes and other buildings constructed with Bishopric Board and gives letters from builders, architects and users.



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